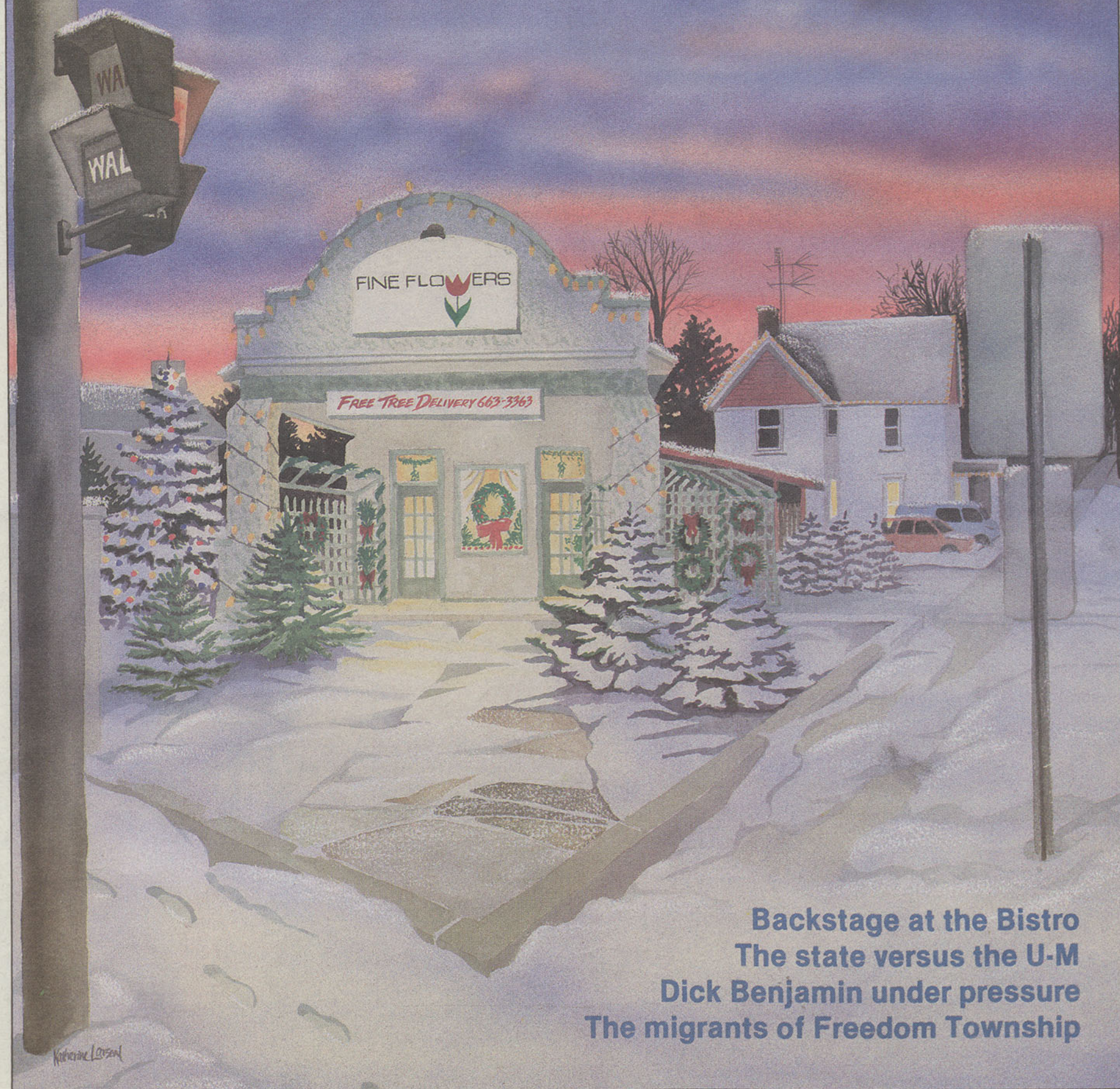


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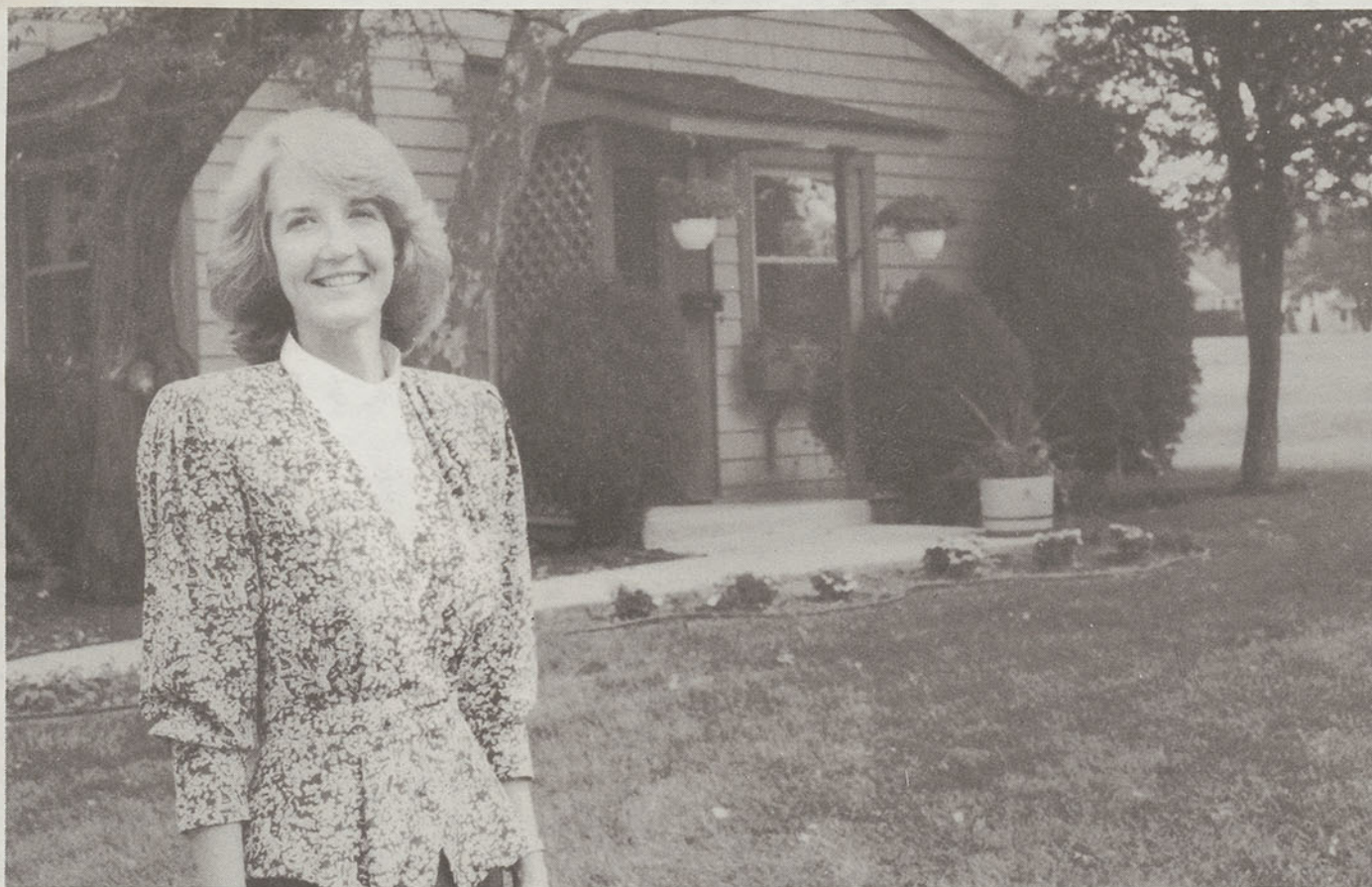
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The state versus the U-M
Dick Benjamin under pressure
The migrants of Freedom Township

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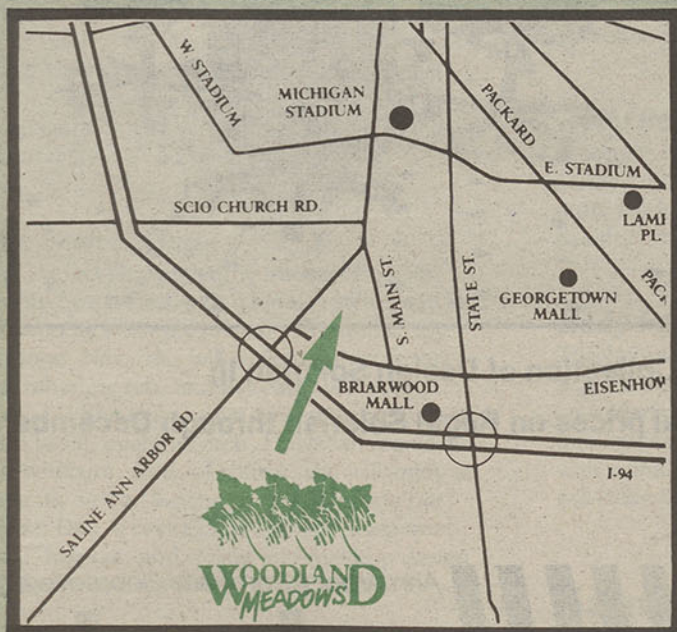
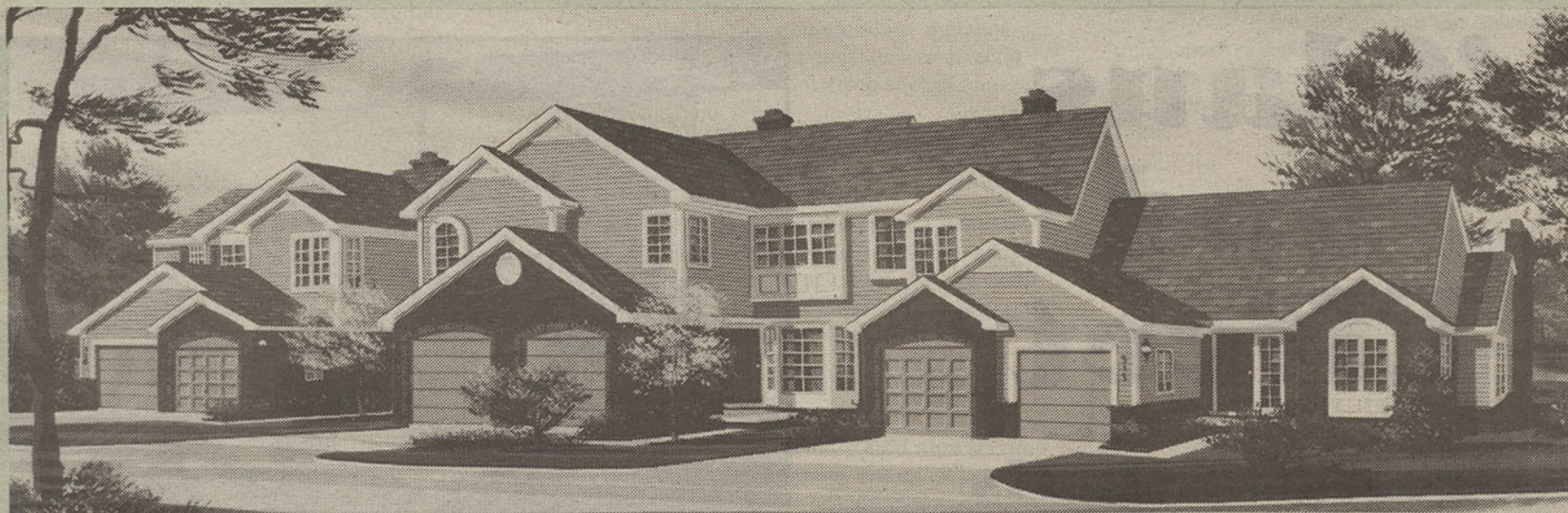


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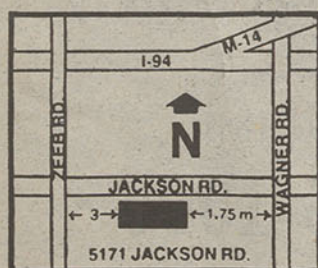
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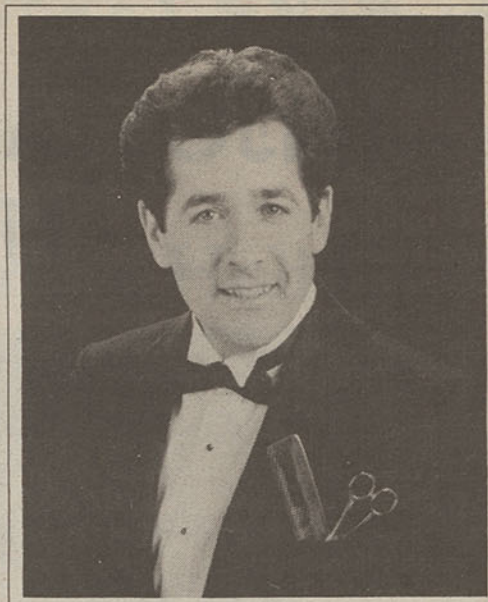
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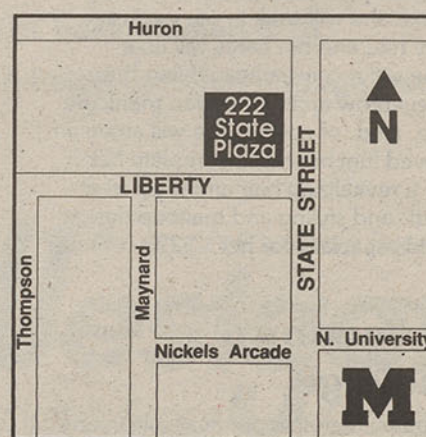


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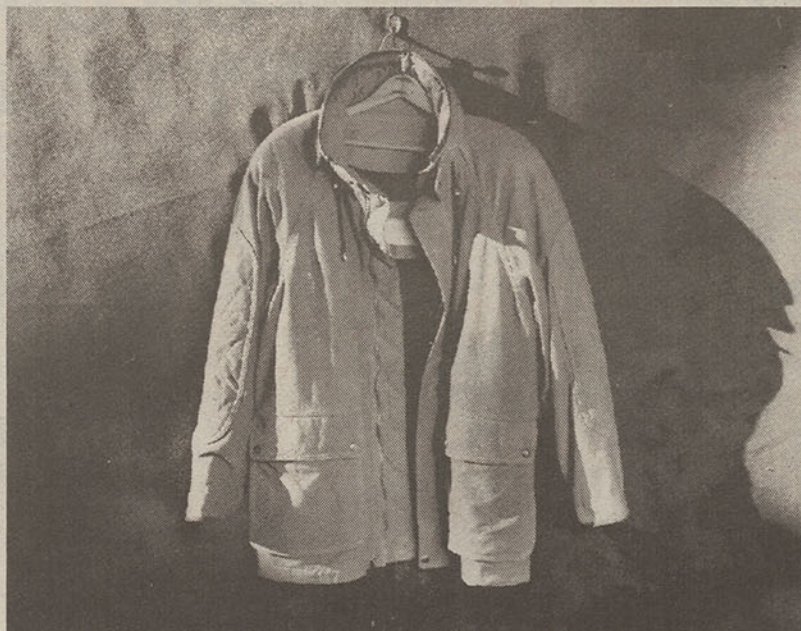
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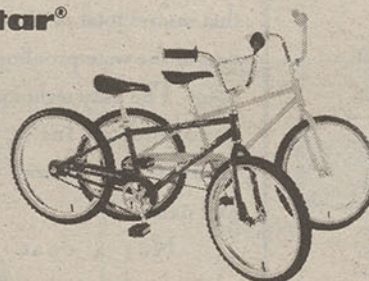


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Ann Arbor Observer

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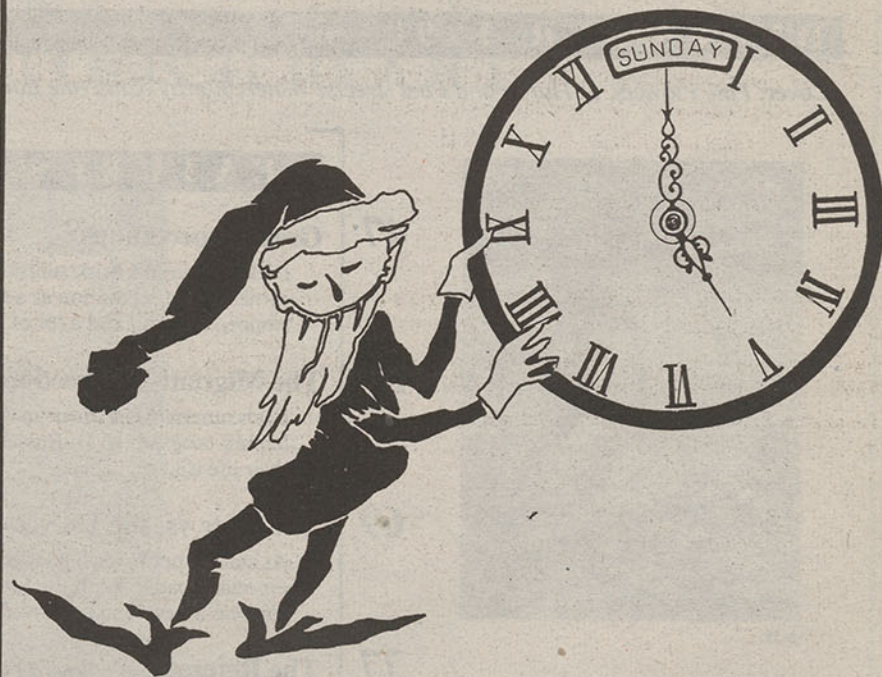
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AROUND TOWN



BOB MOUSTAKAS

Horseshoes and history

A visit to a sixty-seven-year-old game on the Old West Side

A friend writes:

I bow my head in shame. I fancy myself a neighborhood-aware kind of guy, but I've lived 100 yards from a very alive sixty-seven-year-old social institution for three full years, and it's taken me until now to discover it. It's like opening a sealed closet door in your apartment and finding that there's always been a racquetball court in there.

The iron-on-iron sounds. For three years. I thought someone was building a shed. I'd hear the sounds and think, "Still building that thing?" Then, one Wednesday afternoon last summer, I realized that someone was playing horseshoes.

I was walking down the east side of First Street, just north of Madison, when I heard the familiar "clink." Behind an ordinary white house, a small group of gray-haired guys was staring at something out of my view. I walked across the thick, uneven lawn up to the gray metal, waist-high fence that corralled the yard.

"Ringer!" yelled one of the men as an iron horseshoe hooked the bright-red stake forty feet from where he had tossed it. I watched a few more shoes fly, then walked on. But after that I stopped by anytime I was in the area on Wednesday, at around four o'clock.

My most instructive visit came this fall. Everything was in tune for a perfect afternoon of pitching shoes: it was an Indian Summer day extraordinaire and enough of the aging members of the horseshoe club were feeling good enough to play, though some were still stiff from recent operations and hospital stays.

Four men played while three men watched and then replaced tired pitchers

by rotating into the game. The two teams, two to a side, stood at a pair of pits forty feet apart. Each consisted of a metal spike firmly planted in a clay pit and a battered backboard.

Jack Packard was talking as he pitched a shoe down the horseshoe court. "... and I saw him on TV. He's only eighteen years old and he hits eighty percent. He's got us well beat—we're lucky to hit fifty percent." Most everyone chimed in, adding their awe of the eighteen-year-old's scoring percentage. Packard, age seventy-one, adjusted his green and white Mountain Dew cap, which he keeps in the metal shed that holds the horseshoe equipment, and stepped up to the foul line for his next throw. "You know," he said to me, "this all began way back, the year of the crash, in Twenty-nine." He let the shoe fly, and it thudded into the earth just outside scoring position.

A debate quickly arose on the date. One gave a date as early as 1922, another gave one as late as 1934. Eventually, they agreed that 1924, or a few years later, was the most likely date. In any case, everyone agreed that this sport has gone on at this spot, behind Meta Otto's house, for more than six decades.

Some of the men who play now had fathers who played together on this same spot. At the south end of the court, imprinted in the cement surrounding the pit, are the marks of the men who built this court: two horseshoe prints and two nicknames—"Roundy," for Elmer Raab, and "Hap," for Jonas Otto, late husband of Meta. Meta Otto has kept the pitching tradition alive by encouraging the men to use the court behind her house every temperate Wednesday. Now in her late eighties,

she has even served her "boys" cookies, but she has never, in all these years, ever thrown a shoe. Everybody involved agrees it's always been a men's sport.

"One good thing about this," said Dick McCleery, seventy-three, halfway through a well-executed pitch, "you can play up till you just about kick the bucket." The shoe, on target, thudded home.

Don Hindal, sixty-seven, and Barton Hiuser, seventy-nine, nodded their heads in firm, solemn agreement. But their affable mood was suddenly broken by a scoring spat. Throughout the ensuing rhetorical interplay, the heavy shoes kept flying. Although they originally sounded committed to the argument, it was soon clear that no one was at all concerned with the score.

Then the men got back to filling me in on their chosen sport. "You know," said McCleery, "you can't throw 'em too perfectly. That way, they can bounce off the stake." He threw a beautiful pitch, adding a shoe to the stack of two already on the stake. "You got to stay loose," continued McCleery, a former postal clerk. "If you try too hard, you won't even come close."

After I'd watched for about twenty minutes, Packard said to me, "Hey, you wanna play?" He looked at Roger Brown, who turned eighty-one right before Election Day, and said, "We do need a man." Hiuser, who had been in the hospital recently, had gotten tired and was resting in one of the dusty folding chairs flanking the picnic table.

What could be so hard? The metal stake wasn't moving or anything. They were very accommodating, giving me my pick of sides to throw from. My first pitch landed right near the stake. They congratulated me, which increased my cockiness.

It was downhill from there. I began to pitch more and more wildly; only Packard, my teammate, kept us in the game. These three guys, an average of forty years older than I, were all beating my pants off. My pitching decayed until I eventually nailed Dick McCleery. My reg-

ulation size and weight two-pound-six-ounce iron shoe hit him right in the shin. He laughed it off.

I didn't want to hurt anybody, so I sat out the rest of the play. That gave me ample time to chat. I realized that while most of these guys had played together for decades and were indeed very friendly, many of them remained pleasantly ignorant of each other's occupations and other major life details. It was like being at a bridge party without the gossip.

"This is probably one of the last days we'll play," Brown said.

"Yeah, we usually play till the clock is turned back, but not this year," said Packard. "Too many guys in the hospital, or sick or away."

I asked why they stopped when the clocks were turned back. "'Cause it gets dark earlier," said Willard "Peck" Curtis matter-of-factly.

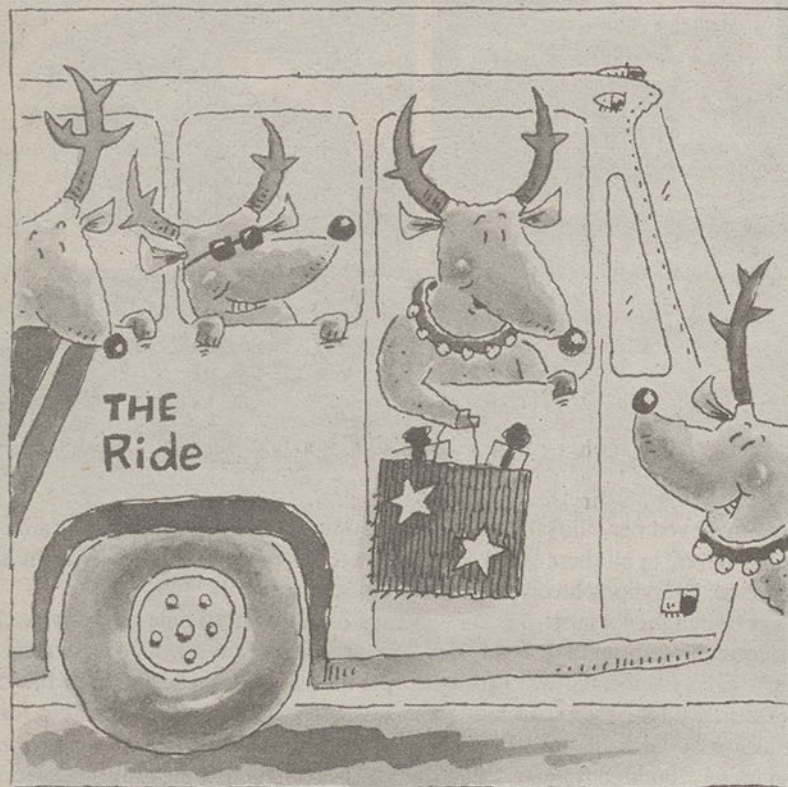
Curtis, eighty, considered the historian of this shoe-pitching group, showed me several albums full of photos and other mementoes. He let me read a July 1939 article in the *Washtenaw Progressive*. That inspired the poet laureate of this court, Roger Brown, to hand me a poem he had written about the group. It begins:

Our club began way back in '22,
They were serious horseshoe pitchers
through and through.
There was Heusel, Hiuser, Otto
and Raab,
Who later won state titles and did a
great job.

Today their sons are filling their shoes,
That's Ted and Bart who sure hate
to lose.
We mustn't forget Meta who is a dear,
And is often here to give us cheer.

These were Champs of the Old West
Side,
Who built up a reputation with a lot
of pride.
This is a story of past and present
Champs,
Though some are gone, others are
Great Gramps . . .

Myth.



Reality.

You won't see these holiday shoppers on the AATA bus. But you might meet "Heath Bar."



At age 2½, Heath is already a mass transit veteran. She did her basic guide dog training in the New York City subways.

"The AATA bus is the best!" she says. "The other passengers always pat me and admire me, then I go to sleep. I love to take naps on the bus."

Her owner, Geri Taeckens, confirms Heath's enthusiasm. "As soon as we start walking toward the bus stop, Heath gets excited," Geri says. "Then she wags her tail like crazy when the bus arrives."

Heath and Geri travel a lot, around Ann Arbor and beyond. "I've been to Chicago, Toronto, and back to New York," Heath says. "I like the challenge of getting around in a big city. But I'd rather ride a bus in Ann Arbor. The drivers and the passengers are so friendly!"

"Trust me. You'll have a much happier New Year if you take the bus."

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AROUND TOWN *continued*

Four-year-olds, trains, and tropical fish

Ballet class at Sylvia's

It's 11:30 a.m., and the Saturday Morning Express is ready to make its weekly half-hour run. Twenty feet below Liberty Street, its three- and four-year-old parts puff enthusiastically. "Chhh-chhh-chhh," say the little girls in leotards, tights, and ballet slippers as they steam out onto the smooth wooden floor of the Sylvia Studio of Dance.

Instructor Jenny Okey asks her young charges to stop, and they instantly obey, forming a circle. Then she asks her pupils, the youngest ballet class at the studio, "OK, who knows what's next?" There is absolute silence. The four ballerinas look at the floor. Some play with their slippers.

Kay Berklich, the mother of Clare, the four-year-old who so enthusiastically played the engine of this morning's train, laughs and says, "Every week, they ask them what song is next, but they're always too shy to say." Then, as every week, the small troupe acts out "Little Jack Horner." They kneel, then sit, then do a thumb plunge, then eat their imaginary plums.

Parents and relatives are all around us, watching through a ten-foot-long window as their progeny spin, march, prance, and,

sometimes, dance to the music. Some absentmindedly leaf through books or magazines. Every minute or so, even the most engrossed readers glance up to take quick peeks at the twirling little girls. A small smile usually crosses their faces before they go back to another minute of reading.

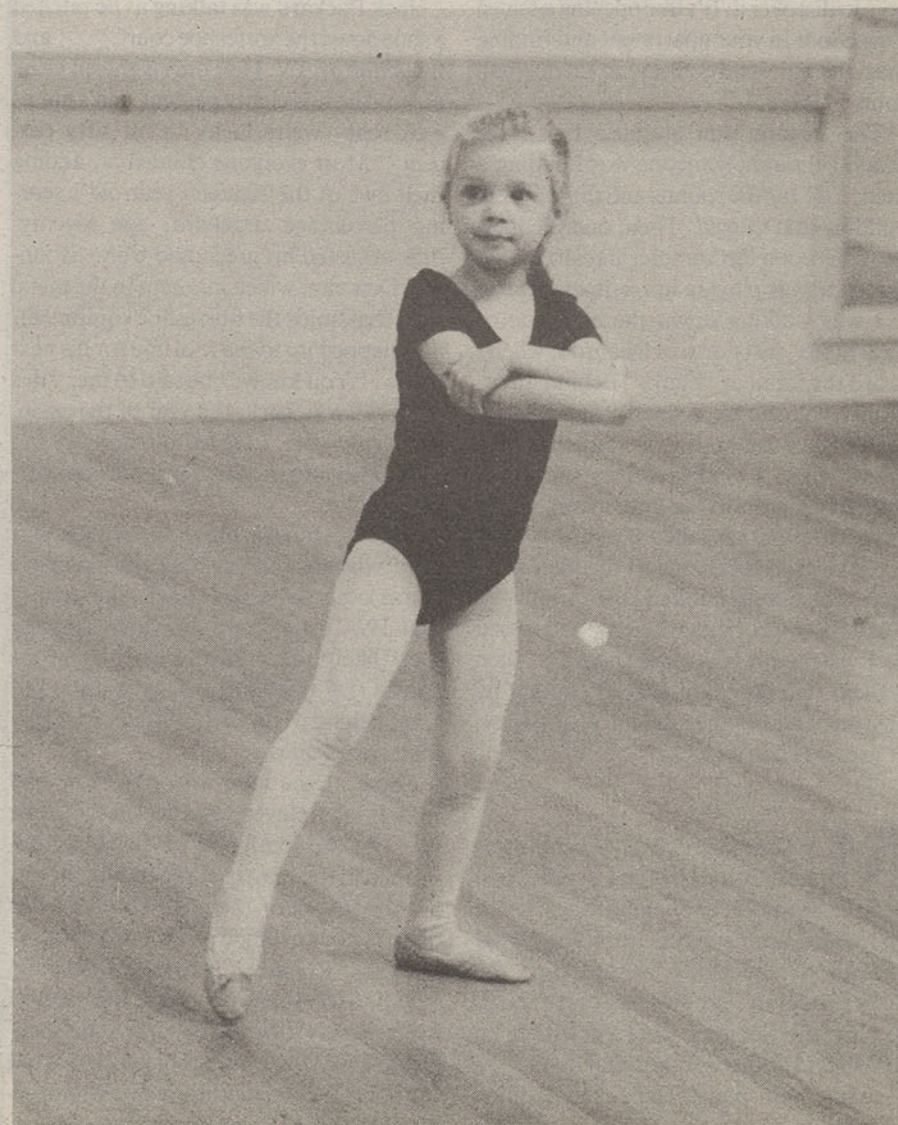
Upstairs and outside, this bright sunny day is a football Saturday in all of its noisy chaos. But in the subterranean ballet school, it is cozy and peaceful. The colors are soothing, and symmetry reigns down here, from dance uniforms to wall colors. Everyone in the class, from pupil to instructor, has a ponytail—even Oscar Cota, whose competent hands stroke the piano keyboard, his music giving the tiny dancers reference points for their dutiful yet often indecisive motions.

Kay sticks her left foot forward and nudges a door to the left of the giant plate glass window. "They usually leave this door open," she says. "I have to hear, too, so that I can sing the songs for Clare at home. One night, Clare danced one hour on our hardwood floor! It was during dinner, and I had to keep humming the songs over and over again—with my mouth full!"

Oscar is playing a strident rendition of "Georgie Porgie." Then, suddenly, the ballerinas are requested to switch gears and—"one at a time," Jenny says pleasantly yet firmly—trot around the rest of the group. Clare is once again the lead-off woman.

"Ah, a solo!" says Kay. Her mother, Eileen Preston, laughs.

"Come on, make mommy laugh," says Kay, loud enough for the entire viewing



BOB MOUSTAKAS

room to hear. "That's important," she says to us. "That's why I come. They're so cute."

Turns out that Eileen used to watch Kay try to dance when she was a youngster.

"Did you laugh at Kay?" we ask.

"Sure did," says Eileen, smiling.

The lightest of light pink colors the walls and the young ballerinas' tights. Their shoes, too. There is a pleasing order in the singlets' colors: the pupils wear navy blue, the instructors and staff wear turquoise. Even the woman at the desk, Wanda King, wears a turquoise top. But the most pleasant thing in this place down under are the pupils, almost frolicking to the music, seeming through the plate glass like delicate tropical fish.

"Here's the train!" says Kay. Sure enough, it is noon, and this week's half-hour class is over. The train of little girls forms up and moves back out the door toward the waiting room, where the next line of dancers waits its turn. Clare breaks off the train and heads for her mother and grandmother.

Already, the next group, made up of six-year-olds, has steamed out onto the smooth floor.

Tom's gift

Datsun charity

At first glance, the object on the hood of our Post-it-yellow 1972 Datsun 510 looked like a dirty aluminum birthday cake. The car was parked in the city lot behind Schlenker's, and as we drew closer, the object on the hood appeared to be a wheel, minus the tire. It turned out to be a set of four wheel covers. Hubcaps.

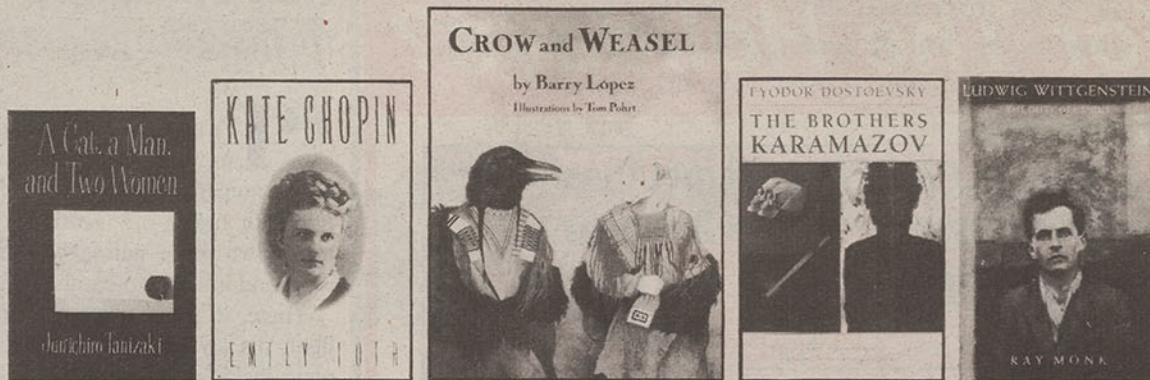


The car was parked close to the street, so at first we figured someone had just picked up the hubcaps from the roadside and dumped them on the hood. (The car does look like it might be on its way to the junkyard.) But a business card tucked under the windshield wiper indicated otherwise.

On the front, it read: "Willow Furniture, Individually Handcrafted, Tom Bartlett, Constructor, 212 Miller Rd., Ann Arbor, MI., 48104, PH (313) 663-7775." On the back was a note in black ballpoint: "While cleaning my basement I came upon these hubcaps from my old 510—thought you might like to have them. No charge—Tom."

Thanks, Tom. You don't, by any chance, have a flywheel, an alternator, and a fuel pump in that basement of yours, do you?

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AROUND TOWN *continued*

Fred Warner's helicopter

*He's building it
in his garage*

"It's this way," says Fred Warner, motioning us with a wave of his coffee mug into the basement of his state-ly Tudor house off Geddes. We follow him down some stairs, through a doorway, and into a two-car garage.

There, in the dim glow of fluorescent light, sits a helicopter. It is far from complete, lacking most obviously its fiberglass shell and main rotor blade. But with its thin metal legs sprawled outward as if straining to support the bulbous body and the long silver tail, it is clearly a two-person flying machine.

Warner, a trim Ann Arbor native of sixty-nine years with sugar-white hair parted neatly on one side, ordered the do-it-yourself kit one day last April. The parts arrived weeks later aboard a semi-truck.

Since then, Warner has been welding and riveting together the thousands of pieces whenever he can find the time, which is usually on weekends. (His job as regional vice president for Flxible, the bus manufacturing company that's part of Ann Arbor's General Automotive Corporation, often takes him out of town during the week.) He's assembling the whole thing himself, except for the airframe and the water-cooled engine. When he's finished, the helicopter will run on high-grade unleaded gasoline at top speeds of 115 m.p.h. Its tank will hold seventeen gallons of fuel, or enough to keep the machine aloft for about two hundred miles. Warner hopes to take it for a flight test next June or July—providing, that is, he earns his pilot's license by then.

Warner ordered the do-it-yourself kit one day last April. The parts arrived weeks later aboard a semi-truck.

A military and commercial airplane pilot for nearly fifteen years, Warner has little experience flying helicopters. Initially, he wanted to build a kit airplane, but time and cost led him to reconsider. Helicopter kits are cheaper than kit planes. (Warner picked up his kit from RotorWay International in Phoenix, Arizona. An employee there said a helicopter kit costs about \$35,000, while a standard single-engine airplane runs about \$45,000.) More important, a fixed-wing aircraft typically takes one person 3,500 to 4,500 hours to build. "At my age," says Warner matter-of-factly, "I don't think I'd ever finish one."

So he settled for a helicopter, which will take him about 750 hours to build. That's a little longer than a year of weekends—



PETER YATES

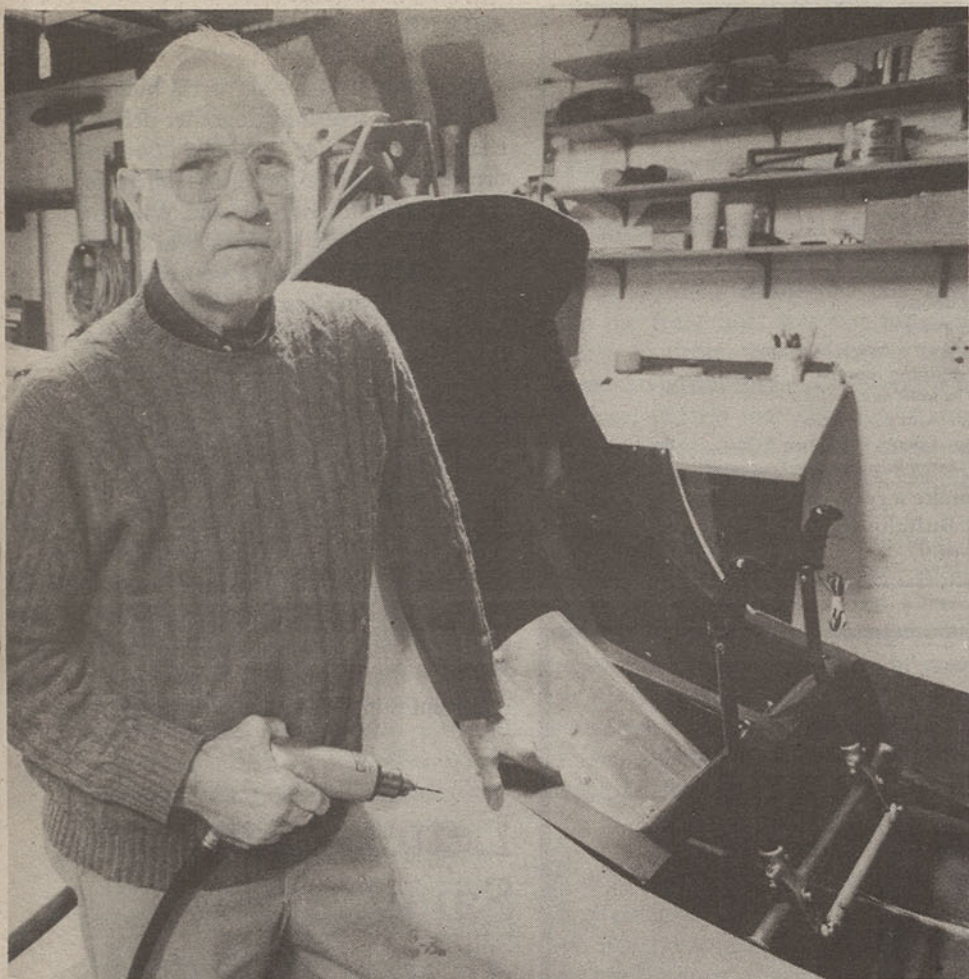
with a few days off for holidays and Michigan football games.

Warner is the only Ann Arbor resident building a helicopter, according to George Hunt, president of the forty-member local chapter of the Experimental Aviation Association. There are a few others nearby, however, who share Warner's passion. Take Gerald Ford, who lives in Adrian and owns the Hungry Gourmet in Briarwood. Ford (no relation to the former president) ordered a kit ten years ago and expects to finish the helicopter any day now.

Even among aviation enthusiasts, not many people want to tackle a project like Warner's or Ford's. Helicopters are harder to build and fly, and more expensive to maintain. They are also widely considered to be more dangerous. "The rate of accidents with home-built helicopters is very, very high," observes Bijan Moazami, a twenty-three-year veteran pilot and owner of Bijan Air at Ann Arbor Airport. "People think that just because they can build a helicopter, they can fly it. But that's not always the case."

The helicopter's ominous reputation "really doesn't bother me," says Warner, who is quick to point out a key safety feature of helicopters. "If you lose the engine in a helicopter, as long as your blades are all right, you can come down auto rotation and put it just about any place you want." If the engine fails in a conventional airplane, he notes, the pilot has to hope there's a makeshift landing strip nearby.

Warner knows what it takes to land a plane when its engine dies; it happened once, during his stint as a military pilot, when he was 3,000 feet above the Aleutian Islands in Alaska. "I was lucky that time," he says. "There happened to be an



auxiliary field nearby."

Warner earned his pilot's license at age sixteen. In his early twenties, he served in the Air Force, flying everything from tiny single-engine Cessnas to twin-engine P-38's and P-39's. He attended flight school in Dallas, Texas, then became an air base commander in southeastern Alaska.

After his military career, he landed a job as a pilot for Pennsylvania Central Airlines, which was bought by Capital, then later merged with United. During the last thirteen years of his flying career, he worked for General Motors Corporation, flying executives, and sometimes parts, around the country. And once, briefly, he flew a helicopter.

"I just took over the controls one day," he recalls. "Up in the air, a helicopter isn't hard to fly at all. What's difficult is trying to hover, say, a foot above the ground. Your controls are very sensitive. It's a bit like trying to rub your stomach and pat your head at the same time."

Warner ended his professional flying career in 1967 and, looking for a new challenge, began working in the automotive industry. ("It looked like a nice way to finish up the next fifteen years," he says.)

We notice a small white part, about the size of a doorknob, labeled "Death Stop."

"Oh that," Warner says. "It detects any leakage of carbon monoxide from the exhaust system."

Over the years Warner has continued to fly and has owned several single-engine planes. Three years ago, about four years after selling his last plane, he began think-

ing about building a helicopter. After taking a spin in one at the RotorWay plant in Phoenix, "I got the bug," he says. "Six weeks later, I got the kit."

When we stopped by, Warner was finishing up the tail. It stretched half the length of the garage, and then some. This summer, he added about five feet of sheltered space to one side of the garage.

"Before," he admits, "I had a great big table taking up both sides of the garage. But I decided I'd better get out of there before the snow falls, or I'd be hearing a little static from Sis upstairs," he says, rolling his eyes and grinning.

Fred's wife, Phyllis "Sis" Warner, isn't thrilled about her husband's latest hobby. For years, when he owned a single-engine plane, she refused to go up in the air with him; she is equally resolute about staying away from his helicopter. Still, she hasn't ignored Fred's hobby altogether. Out on the front lawn, she has stuck a small plastic helicopter; its bright yellow rotor spins in the wind.

"Here," Warner says, ducking under the tail and pointing to some parts hanging on the wall. "This is the door hardware. I have to cut out these various flat pieces of metal. All these pieces come in the kit. You just have to assemble them and sometimes adjust them for length." He looks around, then picks a foot-long sheet of aluminum that is folded in half like an omelet. "See, this is the horizontal stabilizer. I'll have to do quite a bit of trimming and then weld it in place."

We notice a small white part, about the size of a doorknob, labeled "Death Stop."

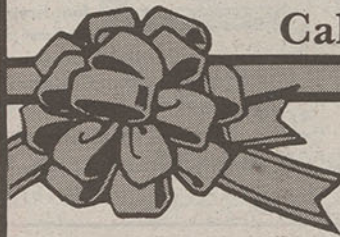
"Oh that," he says. "It detects any leakage of carbon monoxide from the exhaust system."

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AROUND TOWN continued

Sometime next spring, if his building continues as scheduled, another delivery truck will arrive at Warner's door and drop off two twelve-foot-long main rotor-blades and a 235-pound engine. When the helicopter is nearly finished, Warner will head back to Phoenix for a week of ground school and flying lessons. Later, after the completed helicopter has been approved by the FAA, he'll spend another week at RotorWay's ground school. Then he'll have to pass a standard FAA written and flight exam to get his license and collect a minimum of forty hours of flying time before he can carry passengers.

The flight test may be the most difficult part of the project. "I've heard stories of people that can't get up the nerve when it comes to flying them," says Warner. "I can't see that happening to me—not at this point. I can't wait to get up there."

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Letter from Saudi Arabia

An expatriate teacher finds more excitement than he bargained for

The day Saddam Hussein invaded Kuwait, I was 600 miles away in Saudi Arabia, carelessly exploring the old districts of Jeddah, happy to have finally found some postcards for my wife and friends in Ann Arbor. Of course, Iraqi troops had been crowding the Kuwaiti border for days, but everyone knew that the gun-polishing was merely to gain an edge in the ongoing talks between the two countries. An invasion would never happen. Not of Kuwait. Not right next door.

I had left Ann Arbor just five weeks earlier, to teach English at a Saudi military school staffed by an American defense contractor based in Jeddah. After four years teaching composition at the U-M and literature at EMU, I liked the idea of a job that included travel and adventure, and the pay was good. I flew to Massachusetts for an interview and signed up for a two-year tour.

When I told my colleagues that I was moving to the Middle East, they exclaimed that they thought it would be fascinating. Then, lowering their voices, they'd ask, "Are you sure?"

Well, there were some doubts. For one thing, I'd have to leave my wife behind for at least three months, until I established Saudi residency. For another, I knew almost nothing about the kingdom, and current information was remarkably scarce. My ideas were drawn from one viewing of "Lawrence of Arabia" at the Michigan Theater, some second-hand reports, and talks with the job recruiter, who reassured me that Saudi Arabia was on friendly footing with all its neighbors.

That all lent the country a mysterious aura, and I spent a fascinating first month

observing a little-known, little-understood culture. Then came the invasion. At first, the nervous Saudi media didn't even report the occupation of Kuwait, referring obliquely to "the Gulf situation" or "the Iraq-Kuwait dispute." The Saudi public were probably the last to learn that the Iraqi military was massing on their frontier.

It wasn't until Saturday, August 4, that I heard the news, from other instructors who had gotten calls from the States. Several teachers brought short-wave receivers to school, and three times a day, every day for the next few weeks, we gathered to hear the latest developments from the BBC or the Voice of America. Even then there were problems. Somebody (I assume Iraq) was jamming the BBC, and it was often difficult to piece together complete sentences through the whistles and warbles. During the broadcasts no one talked; no one moved. The scene reminded me, eerily, of a familiar World War II tableau: family members surrounding an enormous Philco radio, listening somberly to news from the front.

Few American troops had arrived yet, and we wondered if Hussein would attack before more did. We all lived on a walled company compound near the airport. At night the sound of plane engines would break my sleep. Ours or his? One day while another teacher and I were walking to the general store, the compound fire whistle blew. We stopped in our tracks. After a minute the alarm ended, and we laughed at ourselves. The apartment villa across the road began looking like a ghost town: growing numbers of foreign corporations were newspapering their windows and going home. We wondered if we'd soon follow.

For a long time our company issued no official response to the crisis. Unofficially, however, the head of the school told us that he had an "evacuation suitcase" ready in his own closet. That night I packed a carry-on bag with my financial records, U-M diplomas, and sentimental valuables. While awaiting some decisive news, I quit tending my small garden and bought food for no more than two or three days at a time. I hastily sent off all the postcards I had purchased on the day of the invasion, wondering if I'd arrive in Michigan before they did.

Rumors kept me clapping between mild anxiety and full alert. Sudan, across the Red Sea, was supporting Iraq; there were persistent whispers that SCUD missiles were stationed there, just eleven minutes from Jeddah. Then intelligence sources insisted that no operational SCUD's could be found. Then it was rumored that the missiles were in parts, merely awaiting assembly. But if they were there, they supposedly took three hours to load, which supposedly gave U.S. forces plenty of time to detect and destroy them. It was maddening. There were other rumors: about Iraqi warplanes stationed in Yemen; about Yemen now seeing a chance to recapture disputed territories in southern Saudi Arabia; about Iraq's nuclear capabilities.

Finally, the company president announced his decision: evacuation was not imminent. I felt my spirits sink as he explained that with 100,000 American troops here and more on their way, fighting was unlikely to reach us in Jeddah. But with war looking more and more inevitable, the question was, Is he right? My parents called to tell me that 600 miles from the front lines was not far and, bluntly, to "come home." My in-laws, Germans who saw the Second World War up close, warned that once war starts, nothing is predictable. And of course my wife worried, though she felt as ill-prepared as I to judge the danger.

After years of university teaching, I found it hard to trust the remote entity known as "the company." But I felt I could trust colleagues who had lived for years in the Middle East. None of them was leaving. I listened when they said that there wasn't yet reason to panic. Wait, see, and collect more paychecks was their advice. I called my wife and told her.

In the weeks since then, it's been interesting to watch us expatriates deal with the continuing crisis. Some meet it with black humor, offering to take bets on the date when the shooting will start. After school on Halloween, one teacher turned excitedly to another and said, "Hey, let's put on gas masks tonight and go trick-or-treating!"

But the majority have come more or less to ignore the situation. One of the accountants summed it up when he said he felt as safe here as Joe Montana behind the 49ers' front line. Like overstretched rubber bands, we've lost some ability to be tense. Even so, the complacency can be stunning. Newspaper headlines scream war, but on the compound, bowling leagues, bingo, and Sunday night square dancing are popular as ever, and the big topic among expats is the Jeddah Light Opera's upcoming production of "Call Me Madam."

Despite the calm, all around us are reminders that we live in a war zone. A company bulletin recently announced that the government had restricted civilian travel to within a fifty-kilometer radius of the city. Billboards at intersections now list steps to take during an air strike. In a teacher's office hangs an article from the *Saudi Gazette* titled "Do's and Don'ts in a Gas Attack." It begins with the encouraging tip, "If you are outside your home and in the open, you cannot do anything except to accept your destiny."

Precautions against terrorism also have become part of everyday life. Airlines charge an "insurance fee" for flying here. More and more display cases stand empty in Jeddah's once-lively outdoor fish market, since King Fahd began deporting workers from Yemen. On our compound, the number of armed security guards has doubled, and the logo has been scoured from the company bus.

On the west side of Jeddah, a long, sculpture-lined road (the "Corniche") traces the shore of the Red Sea. In the evening you can watch the sun dive vibrantly into the waves as Saudis sit chat-



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Ann Arbor Observer



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Santa • Bands • Kazoos • Marching Animals

December 7 and 14—Community High Jazz Band

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December 21—Ann Arbor Suzuki Association

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AROUND TOWN *continued*

ting and drinking tea on Persian rugs on the beach. Underwater is a pristine coral reef, home to an uncountable variety of dazzling tropical fish. The city itself is a cultural kaleidoscope: Renaissance-style buildings share the block with mosques; in the city center, Sudanese women with baskets of bright fabrics balanced on their heads crisscross in front of the Kentucky Fried Chicken.

I still enjoy snorkeling, people-watching, and wandering the market-places, and I plan to stick it out as long as I can. But my wife and I have given up plans for her to join me, and at the back of my mind there's always a small knot of anxiety.

You can talk about how safe Joe Montana is. Just as easily, you can talk about what a safe bet Michigan was against Michigan State. (I keep up with these things.) So it's irksome and a bit chilling to hear, as I still do occasionally, one of the expats confidently expounding on the future. "Nothing's gonna happen," he's bound to say. "At least not here. Not in Jeddah."

High tech on Huron Street

Michigan Bell opens its doors

A press release told us that Michigan Bell was having an open house in Ann Arbor to show off its technology.

"We're focusing on our customers this month," Bell PR woman Marcia Buhl told us when we called to ask her what it was all about. "Of course," she added quickly, "we *always* focus on our customers, but we hope to focus *more* this month."

We decided to see how Michigan Bell threw an open house. Herewith our report:

1:45 p.m.: Drove to Michigan Bell on Huron Street. Saw people on sidewalk in white sweaters and blue name tags. Looked like convivial picket line. No place to park. Turned into Ann Arbor News parking lot next door. Lots of cars, pickup trucks, loud speaker commands. Saw empty space with sign, "Reserved for Grech." Hesitated, but not being named Grech, kept going. Cruised Washington Street. Every metered space taken. Cruised Comerica Bank parking lot other side of Michigan Bell. Several spaces for bank customers only. Hesitated. Drove out. Cruised east on Washington Street. Nothing. Into Washington Street carport. Up four flights and parked.

2:05 p.m.: Arrived at building on foot. Folks in white sweaters and blue name tags turn out to be Michigan Bell employees from all over doubling today as tour guides. More guides than visitors. In fact, only one visitor.

Taken in hand by Maryanne, of Dearborn office. Works there in a group called Recent Change Memory Administrative

Center. She says, "Monday we were in Livonia, Tuesday in Wayne, Wednesday in Wyandotte. Today in Ann Arbor."

"Where did you park?" we ask.

Maryanne laughs. "On Ann Street."

"I parked on Lawrence Street," another tour guide offers.

"I parked behind Schlenker's," says another.

Follow Maryanne to generously laden table. Cider, coffee, hot chocolate, doughnuts, pencils, pens, magnets, lights, balloons, key chains, litter bags, brochures. Doughnuts and cider very good.

2:20 p.m.: Finally joined by two other visitors—from Ann Arbor News, of all places. Mike and Bill from maintenance. "I know why you two are here," we say. "You don't have a parking problem. You just walked thirty feet." They smile at each other a little uneasily. Perhaps they're not allowed to park in their own lot. Better not pursue it.

2:23 p.m.: Before tour starts, welcomed by Susan Fisher, short, pretty, alert looking, in her forties. Turns out to be district manager, responsible for installation and maintenance of phones. Ten years at Michigan Bell—not very long to rise to district manager. What did she do before she worked at Michigan Bell?

Faint smile. "I was a research associate at the U of M." We glance at the faces of the other tour guides standing close by—cable splicers, trunk operators, switching equipment technicians all. Their faces reveal nothing. Fisher adds, "I do have an M.B.A. from Michigan."

2:30 p.m.: Tour starts. We see power room with Edison feeds. Turbine back-up. Air dryer room—keep cables dry. Ninety percent of cables go down man-holes, it seems, and get wet. Cable vault. Lifeline of Ann Arbor, says guide Pat Rucinski, switching equipment technician. Football field full of cables. It takes care of city of Ann Arbor and ten-mile radius around it.

2:45 p.m.: Colleen from Livonia joins tour. Works in enhanced 911 and Centrex translation. "I help balance the network." Seeing our puzzled expressions, adds, "I see that everyone gets a good dial tone."

"Good," we reply.

Jim from Lincoln Park joins tour. He is a central office supervisor. Now group has three guides and three visitors. Jim says there are fifty phone companies in Michigan. Bill from Ann Arbor News says, "We have GTE in Saline." Wonder again where Bill parks.

2:50 p.m.: Walking down spotless, polished hall with two Ansel Adams photos on wall. So far have seen no people working. Just machines.

2:54 p.m.: Into electronic switching room. Computer controlled. Dial tone originates here. No workers here, either.

3:00 p.m.: Finally! Person at work. Name tag says "Pam." She's from Pinckney. Sitting in front of computer screen. Customer says he's being billed for numbers he didn't call. She's doing the inside testing to "see if there are any crosses on his line." So far, none. Now outside people will check his line. Does she work here regularly?

"Yes."



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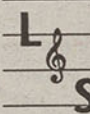
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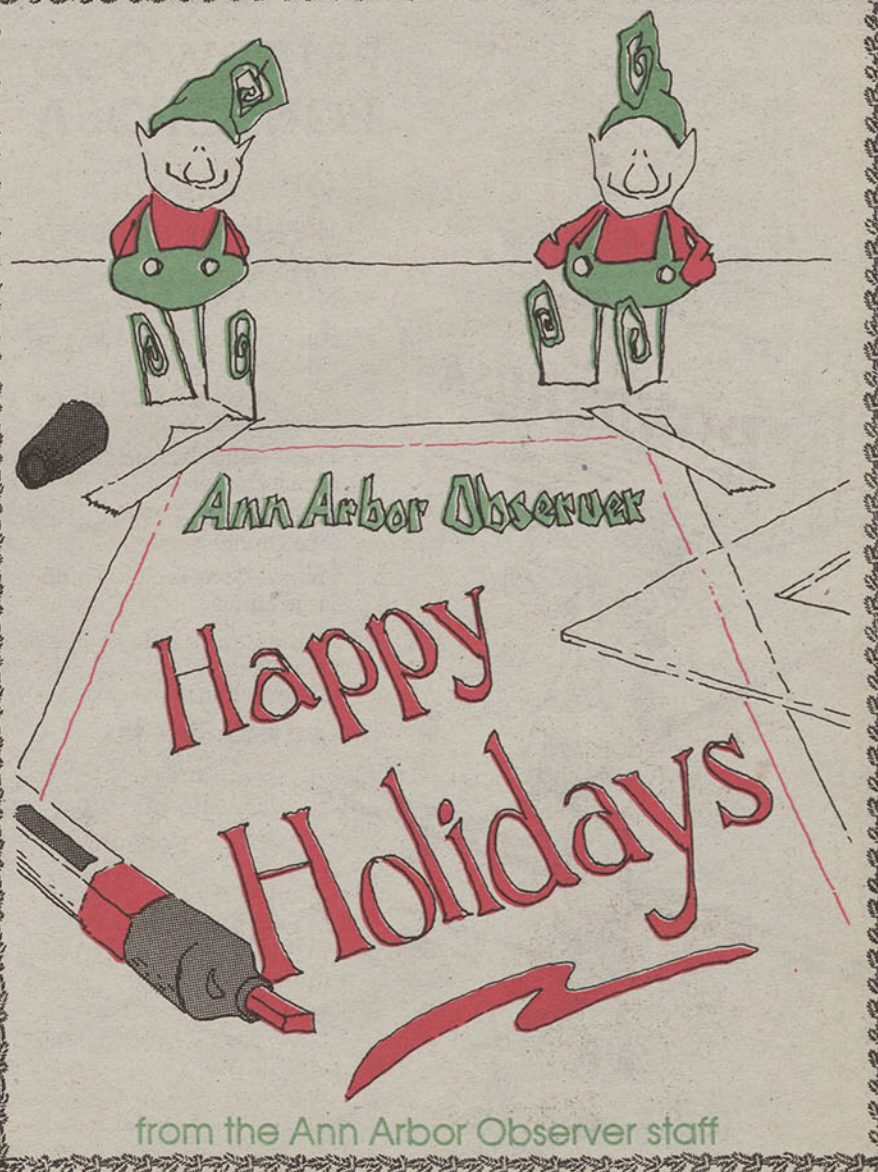
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AROUND TOWN *continued*

"In Ann Arbor?"

"Yes."

"Where do you park?"

"In Tally Hall. For about three forty a day."

3:10 p.m.: Jenny from Ypsi comes swinging by, belt with tools hanging from hip. She is a switching room helper. She's "running jumpers in."

"You work here regularly?"

"Yes."

"Where do you park?"

She laughs. "Tally Hall unless I can find a free spot."

3:20 p.m.: Toll section room. Another worker. Maggie from Milan. Twenty-six years with Michigan Bell, a switching equipment technician. Explains digital mux. Our eyes must look glazed. "It's only multiplexing," Bill from Ann Arbor News explains. Haven't courage to ask what multiplexing is. Do ask, though, where Maggie from Milan parks when she comes to work at Michigan Bell on Huron Street.

"In the Ann Arbor Professional Building lot and I pay big bucks for it, too."

3:30 p.m.: Last stop—assignment and installation control center, big office filled with women sitting in front of computer screens, fielding messages from repair crews, customers. Renee from Brighton explains it all. "Any questions?" she asks.

"Yes, where do you park?"

She laughs. "Tally Hall."

We turn to others sitting nearby and learn that Lori pays \$40 a month to park behind a blue house on Lawrence Street, Janet lives in Ann Arbor and takes a bus, and, according to Rita, "some people park out front and get a ticket."

3:45 p.m.: Tour over. Head a swirl of data, wires, switches, cables, muxes, fiber optics, connectors, dryers, crosses—everything that goes into making a phone call simple. Thank all the tour guides. Also tell them that Americans take their phones for granted: we pick up phone and there's a dial tone. Have lived in countries where phones simply don't work.

"Try making a phone call in Saline after it rains," says Bill from the Ann Arbor News.

"GTE!" says tour guide Pat Rucinski cheerfully.

Cem. Co./1983. Why were they so different?

A few doors down, a 1922 front path abutted another Concord/Cem. Co./1983. This was a revelation—history was printed at our feet. Heading through the streets of Burns Park, we admired long stretches of the solid craftsmanship of A. F. Thompson/Builder/Ann Arbor/1922, and wondered why the scattered patches of BPW 57 had deteriorated so badly. WPA 39 seemed almost pristine, but others had eroded to the point that the builders' stamps were illegible. We wished for a pocketful of white sand to highlight them. Kneeling and running our fingers over the crumbled letters seemed a little conspicuous.

"Did you know that you have 1918 sidewalk on your corner?" we asked excitedly on reaching our friend's house. She looked blank. "I've never seen anything written on sidewalks," she said. We insisted she come look. "Oh," she said, and that was the end of that.

Well, we still had a lot of questions, and according to a voice at City Hall, senior projects engineer Adrian Iraola was the person with the answers.

To start with, Iraola explained that each property owner is responsible for their own sidewalk—construction, maintenance, and repair. (The grassy broken piece was all ours.) The city will see that necessary work is done, but the cost is assessed to the owner. Salt, trees, underground water, and parked cars take their toll. "Like a cavity in a tooth," Iraola said, "once a crack opens, the damage grows."

Making sidewalks is a complicated business. The exact recipe of sand, gravel, cement, water, and an "air entraining mix" is specified. Concrete poured on dry, hot summer days is particularly subject to damage, since the workmen must "bless" the surface with water. "That changes the ratio of water to cement, and after two years it pops. That's why we need a full-time city technician to oversee sidewalk installation." If a contractor doesn't do the job properly, the city doesn't have to pay. The contractors are required to stamp their name, and sometimes the date, in the wet concrete. (You do your work better if you sign your name to it, Iraola observed.)


"The most common mistake people make, even professors and engineers," Iraola said with feeling, "is calling sidewalks cement. Cement is to concrete as flour is to cake. It's only one ingredient. I know many people call concrete cement, but does calling trigonometry geometry make them the same?" We decided not to bring up Concord Cem. Co.

Underfoot reading

Sidewalk history

On a golden Saturday, we decided to walk, not drive, to visit a friend in Burns Park. A few football fans were straggling toward the stadium as we first hit the pavement at home and, for some reason, looked down. The gray square of sidewalk underfoot was broken into five pieces, sprouting grass in its cracks. Next to it was a solid yellowish patch with a stamped vertical message—Concord/






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The next Saturday, T. Hession, Builder, 1923, Lewis Frisinger, 1948, and J. H. Fowill, Builder, Ann Arbor, 1926, joined A. F. Thompson, 1922 and 1923, in our records. While we were drawing A. F. Thompson's artistically angled imprint, a woman holding a baby looked on suspiciously and then took the infant to safety indoors. As we recorded Walterhouse, 1926, a biker averted his eyes and turned into a driveway. The driver of a red truck stared, open-mouthed, as we shook our heads at the dog footprints across another Concord/Cem. Co./1983.

"If you get fifty years out of a sidewalk, you're in good shape," Iraola had said. We had found sixty-eight-year-old sidewalks and even a seventy-two-year-old. But better was to come. It was our Burns Park friend again. She had it all. On her Olivia-Granger corner she had BPW-1918. On her Olivia-Wells corner she had solid history, record-breaking concrete, neatly hyphenated: BPW 1-9-1-0.

Pleasantly tired, we headed home on smooth WPA 40.

Bennie

1906-1990

Of Bennie's many stories, two stand out for us. The first describes a walk home from the 1927 Michigan-Ohio State game, which inaugurated the Michigan stadium. The walkers were Bennie, the senior captain of the team, and his coach, Fielding H. Yost.

As Bennie told it, "We were walking back to campus after the game. Mr. Yost was feeling pretty good. We'd won, and the stadium was completely filled. He lighted up his cigar and turned to me and said, 'Bennie, do you know what the best thing about that new stadium is?'"

"No, Mr. Yost," I said, "what is it?"

"Eighty-five thousand people paid five dollars apiece for their seats—and Bennie, they had to leave the seats there."

Bennie laughed remembering the scene. We laughed too, but what has stuck with us most poignantly was the image of coach and player walking home together after a game. *The game.*

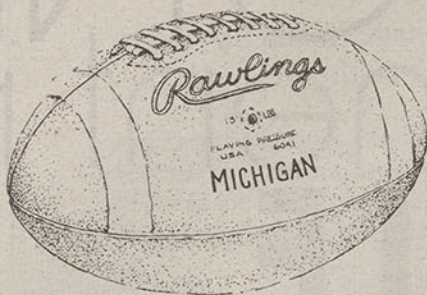
The other story concerns a time when Bennie was an assistant coach in the 1930's and was assigned to give a campus tour to a lineman the coaching staff was anxious to recruit.

As Bennie told it, "We were walking past the garden of the old School of Architecture and Design. Opposite where the Bus Ad school is. I told the boy that this was the garden of the School of Architecture and Design, and he stared at the two big Roman looking columns standing there alone and said, 'Jeez, what happened here?'"

We can still hear Bennie's delighted laughter. We don't know whether the boy came to Michigan and we don't know how hard Bennie tried to get him to come. He wasn't known as an aggressive recruiter when he was a coach. Perhaps he took his cue from another football legend—Bob Zuppke, for many years head

coach at Illinois.

As Bennie told it, "Coach Zuppke and I were playing golf together one summer in Muskegon, and an Illinois alum came over to him to tell him about a great high school athlete he wanted Zup to talk to



about going to Illinois and playing football. Zup said, 'You tell him to enroll at the university first, and then I'll talk to him about playing football.'"

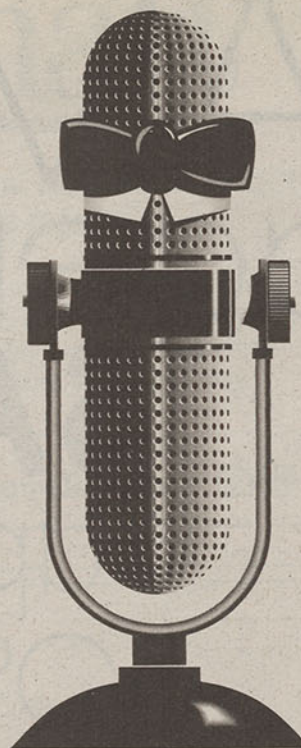
All of Bennie's stories were about other people. And yet clearly they were also about himself. Through it all, he was not an easy man to pin down. He was gentle and he was hard. He could act simple, but there was nothing simple about him. He knew he'd been a natural and loved denying it. ("Football is work.")

One clear thing about him was that he was aware of his place in history. Aware that he was a living legend. (Three-time all-American in football, all-American in basketball, all Big Ten in baseball, and Football Coach of the Year in 1948. In the 1950's and 1960's, *Sports Illustrated*, the Football Writers of America, and the Associated Press all named him to their all-time all-American football teams.) Best of all, he was aware that he was loved. Others were Mr. Yost and Mr. Crisler. He was Bennie. A Michigan institution. As deeply a part of the Ann Arbor scene as the Michigan Union, the stadium, or Ferry Field—whose old bricks became part of a wall in front of his garden.

And Bennie wore his honors easily, as only a great natural would. There were no trophies or sports photos in his living room. There didn't need to be. Only one sports photo of himself did he ever press on us. It was a snapshot from an old family album. It showed a little kid in Muskegon, running with a stick in his hand, keeping a large hoop going. Bennie Oosterbaan was eighteen months old at the time.



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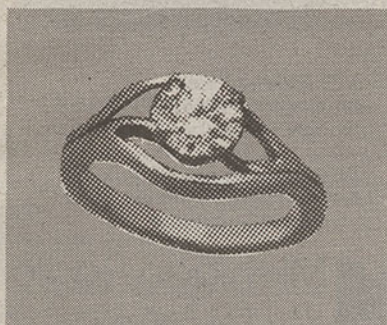
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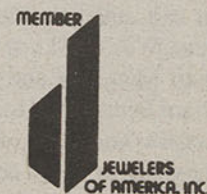
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Calls & letters

Ralph Martin on Steve Clark

To the editor:

In reading your article, "The Word of God and Nicaragua" [November], I was surprised to see the author of the article citing unnamed sources who claimed I was making certain statements regarding Steve Clark. While Steve and I disagree about a number of things, I esteem him as a sincere, dedicated, and gifted Christian man, and I'm not saying what the unnamed sources claim I am. The author of the article could have ascertained this by directly asking me, which he did not do even though he interviewed me for the story.

The changes happening in the Word of God, despite their painful dimensions (and the amazing rumors this sometimes generates), will, I'm sure, make us a more humble and compassionate people. As we correct some imbalances and excesses, hopefully, we will be more of a blessing to those around us.

Sincerely,
Ralph Martin

In defense of the Soup Kitchen

In her review of the Old Fashioned Soup Kitchen (November), Sonia Kovacs wrote that she had yet to meet anyone who liked the physical transformation of the restaurant, the former Bell's Cafe. We heard from several of them. "Our office eats there a lot," said Carol Hopp, who spoke up specifically for the restaurant's smoking section, which Kovacs hated—"It's not a snake pit, and it's not a dungeon." Susan Dion liked the remodeling ("What they have done to upgrade that facility is astounding") and the food—but not the review, which struck her as "biased, mean spirited, and erroneous."

We were caught off guard by the strong reaction; it had seemed like a typical Kovacs review to us—blunt but civil. Another caller, Sandra Connellan, offered an interesting theory about why readers saw it differently. The brusque comments about the decor began the review, and may have overshadowed Kovacs's subsequent positive judgments on the menu, the sandwiches, and (some of) the soups. "If you read the first paragraphs," Connellan commented, "you really wouldn't continue."

The right Rebecca

We confused two Goodtime Players in our profile on theater lover Jan Koenigter (November). Rebecca Smouse co-produced a recent revival of a Goodtime play in New York City, but she didn't co-author it. The play, "The Snow Queen," was written by Tom Simonds and Rebecca Boeve. It's due to be published soon by the Rodgers & Hammerstein library.

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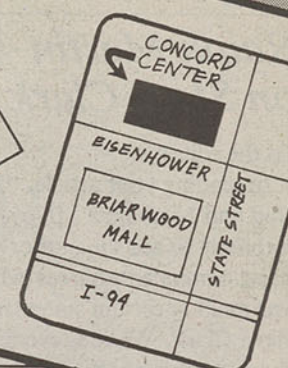


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City officials are seriously worried that the DNR will reject plans for the landfill's Phase III. Even if it's approved, the expansion may prove prohibitively expensive.

The garbage mess (continued)

City solid waste plans aren't all that solid

With the passage last spring of a \$28 million environmental bond, everything seemed finally in place to implement the "integrated solid waste management strategy" the city had adopted two years earlier. But six months later, the city's solid waste future is a lot less clear.

The bond money is supposed to provide funds to capitalize expanded recycling and composting programs, to clean up and close out the older portions of the city landfill, and to build a new (and final) section of the landfill, known as Phase III. The effect should be to cut the amount of waste the city produces and to minimize the escalating costs of disposing of the rest.

But while some elements of the new system are still on course—the city still expects to begin weekly residential recycling by next spring and has reached a tentative agreement with the state Department of Natural Resources (DNR) to remedy the overfill at the current landfill site—other portions of the city's solid waste program are beginning to look as unsettled as the ground at the landfill itself.

The most crucial uncertainty has to do with landfill expansion. The DNR has until late January to respond to the city's application for its Phase III license, but suddenly city officials are expressing real pessimism about the likelihood of DNR approval. The feeling is that the DNR may reject Phase III on environmental grounds, since it is sited atop an aquifer that is fairly close to the surface.

Moreover, even if Phase III eventually wins DNR approval, there is a growing possibility it may never be built. Modern high-tech landfills have more in common with waste-water treatment plants than with traditional landfills, outgoing city administrator Del Borgsdorf cautions. A

landfill environmentally sound enough to satisfy the DNR may turn out to be too expensive to build and operate. It may yet prove cheaper, Borgsdorf suggests, to haul the city's waste to a private landfill.

Mayor Jernigan thinks he knows a way around whatever environmental liabilities and cost uncertainties might be associated with the new landfill: hire a private firm to operate it. The mayor says he will soon propose that council authorize the city to seek a private contractor to get Phase III licensed, designed, and built. The contractor would then operate it on a long-term lease—in return for favorable terms for city use of the landfill.

Prospects appear slim, however, that Jernigan's proposal to privatize the landfill will win council approval—at least not before the DNR has responded to the city's Phase III license application in January. Many council members feel that the city solid waste department already has enough irons in the fire, and there is widespread skepticism on council about the long-term benefits of privatization.

Council's suspicions about privatization—especially strong among Democrats but shared to a lesser degree by some Republicans—will likely be either allayed or confirmed by another privatization initiative already under way. Early this fall Mayor Jernigan persuaded council to seek competitive bids—from private firms as well as from the city's own solid waste department—for the city's regular trash collection and disposal. The impetus behind this proposal is to save money—enough money, Jernigan hopes, to eliminate the necessity of imposing solid waste user fees (see following story).

Most city officials doubt that the savings will be as dramatic as Jernigan has suggested. On the other hand, even many opponents of privatization expect that the city solid waste department will have to improve the efficiency of its operation in order to make a competitive bid. But for many council members there are other key issues besides money, including fair compensation for workers, quality and reliability of service, and city control of its solid waste future.

The matter is further complicated by the fact that if the city does choose to contract with a private trash collector, union contracts would prevent the city from laying off the twenty-five employees currently engaged in trash collection. They would be transferred to other city departments, but they would still be a financial burden until the work force was shrunk back to normal by attrition.

The issue is likely to come to a head in late November or early December, when a city consultant submits bid specifications for council approval. Unless these specifications offer a basis for choosing a contractor that does some justice to council members' conflicting priorities, it's unlikely to pass.

—John Hinchey

User fees will be back

But some unexpected savings have eased the crunch

Despite council's recent rejection of a \$1-per-can charge for trash pickup, it appears virtually certain that the city will eventually introduce some form of solid waste user fee. Council members and city bureaucrats generally agree that a user fee is needed both as an incentive for recycling and waste reduction and as a way to make those who generate the most trash bear a proportionately heavier share of solid waste costs. It is also a way to get money from tax-exempt institutions, thereby reducing the burden on local taxpayers.

That means local residents can expect eventually to pay for solid waste services through a combination of a user fee and the present 3-mill property tax levy (currently reduced to 2.6 mills by the Headlee tax limitation amendment). The city has hired a consultant to recommend a long-term rate structure. Whether the city continues to levy the full authorized millage depends on the overall cost of the new solid waste system currently being put in place. For instance, if Mayor Jernigan's wildest dreams come true and privatization provides huge savings, the total cost to residents might be no more than what the full millage alone would cost. Most city officials assume, however, that Ann Arborites will be paying more for trash collection in the future.

Partly in response to intense public outcry against increased trash costs, council turned down the city administration's proposal for an interim user fee as premature. Interestingly, it turns out to have been unnecessary as well, and for reasons that underscore the riskiness of making predictions about long-term solid waste costs.

Without the user fee, city administrators originally projected a \$1.7 million solid waste deficit by the end of the current fiscal year. But the cost of hauling about half of the city's trash to the Brown-Ferris Industries (BFI) landfill in Salem Township is now expected to be \$600,000 less than originally projected. This is in part because BFI raised its dumping fees less than expected, and in part because the city is producing less waste than expected, mainly because of the success of the new city law banning yard waste from regular trash collections.

In addition, the cost projections for the city's new yard waste collection and composting operations have been reduced by \$250,000. These and similar savings combined to reduce the projected deficit to about \$550,000—an amount administrators say can be covered with existing solid waste funds.

—J.H.

Scio's odd vote

A charter township changes its mind

Scio Township's charter status came up for re-election in November—and lost. That odd result, township manager Don McDevitt says, "shows that people really are against higher taxes. That's the mood all over."

Charter status is a rite of passage for townships, the government divisions that grid the map of Michigan's nonurban areas. For those that share borders with municipalities, as Scio Township does with Ann Arbor and Dexter, becoming a charter township promises greater strength in resisting annexation.

That was the rationale in November 1986, when Scio residents voted (by only four votes) to approve charter status. So why vote again in 1990? The answer is that charter townships can also levy higher taxes—and an anti-tax group challenged the charter status in court. (Their argument hinged on the validity of a parallel proposal, on the same ballot, that set limits on millage rates if Scio went charter.)

A circuit court judge ruled against the group's challenge, but a split court of appeals voted two-to-one in its favor in 1988. Scio Township was back to governing by general law.

Further confusing the situation is the quirkily evolving view the courts have had of what the powers of a charter township really are. According to township manager McDevitt, unpredictable court decisions have in effect made the charter decision a non-issue. "But the people wanted it on the ballot so it was on the ballot," McDevitt says. "I'm not going to try and understand them. I mean, this is politics, right?"

—Jay Forstner



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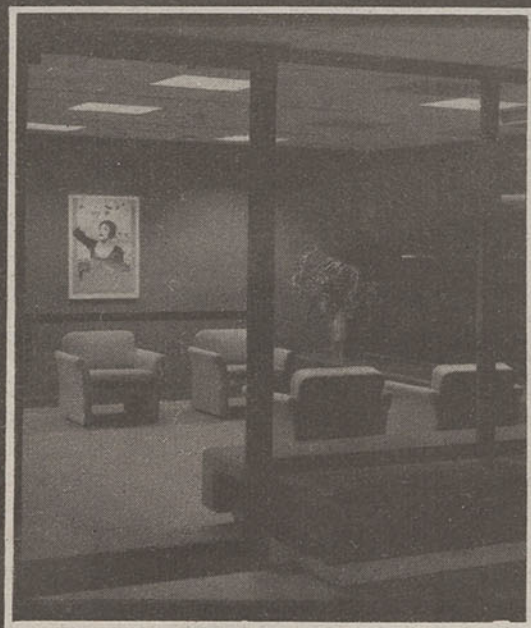
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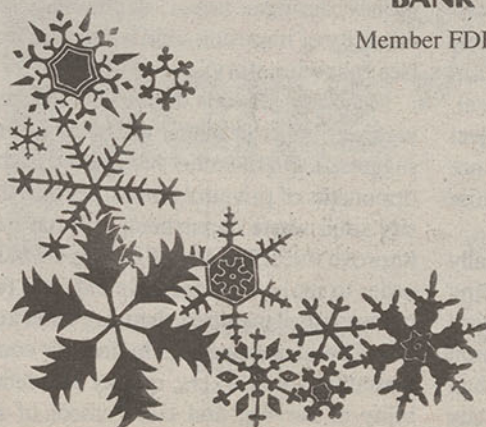


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The bankruptcy crippled Schneider partnerships in five states—including the one that's supposed to turn this hole on South Main into a fourteen-story condo.



GREGORY FOX

The Schneiders go bankrupt

The Ann Arbor developers leave angry investors all over the country

Herb and Estelle Schneider's national real estate development empire came crashing down in late September. The Ann Arbor couple have closed their business and filed for personal bankruptcy, leaving in their wake embittered investors from across the country.

The Schneiders' Ann Arbor-based company began with small rehab projects in Ann Arbor in the 1970's, then expanded into bigger and bigger developments in other states. They returned to the local scene a couple of years ago, with plans for a pair of new condos on adjacent sites on South Main Street: a fourteen-story tower, called the Seasons, and a cluster of town homes they called the Courtyards of the Seasons.

The first hints of financial problems surfaced in May 1989, when the Schneiders promised to pay \$1.5 million for a piece of city-owned land they needed to build the Courtyards. Their bid was more than double the next-highest offer for the site, and they never completed the purchase. That summer, work on the Seasons tower

halted after the digging of a huge foundation hole.

For the next year, Estelle Schneider insisted that work on the Seasons would resume, and that they still hoped to complete the Courtyards purchase (Ann Arbor Business, June). When the city sued to enforce the land sale, the Schneiders filed a counterclaim that blamed the city for their problems financing the purchase.

That argument has since been rejected by the court, and the City of Ann Arbor is considering seeking \$1 million in damages from the Schneiders' limited partnership for its default on the purchase.

Meanwhile, the future of the infamous foundation hole on South Main Street remains uncertain. Pending Schneider Group projects in Baltimore, Louisville, Asheville, Omaha, and Muskegon have also ceased operations, as have the limited partnerships funding those projects.

The Schneiders' September 27 bankruptcy filing lists seventy-eight pages of unsecured debts. "The bankruptcy doesn't affect the limited partnership for

the Seasons property," explains their bankruptcy attorney, Tom Radom. "It means Herb Schneider ceases to act as general partner upon filing voluntary bankruptcy. The Schneiders are still interested in finding a general partner to complete the Seasons."

None of the many partnerships in which Herb Schneider served as general partner are involved in the bankruptcy, says Radom. But without a general partner—the only one with open-ended responsibility for seeing the project through—all are effectively crippled.

"We've been put in a very bad position. We've been unable to track down Herb Schneider," said a source close to the investors in the Seasons. "Until we've gotten a new general partner, as limited partners we can't do anything."

The Schneiders were unreachable for a month after filing for bankruptcy. They resurfaced on October 29 in U.S. District Court in Ann Arbor to face the ire of about a dozen investors and their representatives who showed up at a creditors' meeting to question the Schneiders directly about their business dealings. Most of the questions were answered by Herb Schneider, who appeared smooth and composed under pressure, while his wife, Estelle, looked shaken and eager to please.

As the meeting progressed, it became apparent that the Schneiders' business interests consisted of a tangle of interwoven limited partnerships whose complex financial relationships will prove difficult to unravel. The many questions posed by investors from Virginia, Maryland, New Hampshire, and Michigan boiled down to, "Where did the money go?" and "Are there any assets left?" Herb Schneider replied that all the funds in the partnerships have been expended and that none of the partnerships has any assets remaining.

Since each development is supposed to be an independent financial entity, investors were shocked. Had every Schneider project gone bad simultaneously? Or had funds been siphoned from healthy ones to cover losses elsewhere?

"You're not supposed to shift funds from one partnership to another," says developer Don Chisholm of Ann Arbor Associates. "The Schneiders did great work—they had great taste. But if you're syndicating [relying on limited partnerships for funds], unless you complete one job before syndicating another, the whole pyramid collapses."

"This thing is so horrible," said a source close to one of the limited partnerships. "People shouldn't be allowed to do this to investors. Herb Schneider has investments all over the country. He has

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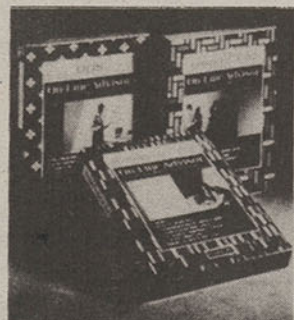
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ANN ARBOR BUSINESS continued

hurt a lot of people. We were always told everything was going well.

"Bankruptcy is the one way to get away from being liable. It seems to be the loophole that allows people to walk away from their responsibilities.

"Investors want to know if [the Schneiders] have managed to hide some of the money. Why should they be allowed to maintain a certain life-style?"

The Schneiders' Ann Arbor home is on pricey Arlington Boulevard on the east side of town. At the creditors' meeting, the Schneiders said they had no income at present except for a pension. Up until last month, according to Herb Schneider, they had been receiving \$4,500 a month rent for a New York City condominium they own, which is now up for sale at a list price of \$950,000. It was also revealed at the meeting that a second mortgage existed on their Ann Arbor home, representing a \$40,000 loan to the Schneiders from their daughter, Karen Schneider, and her husband, Robert Crzys. It was the sole moment during the meeting when Herb Schneider appeared uncomfortable.

At its height, the Schneider Group of companies employed close to fifty people. The firm specialized in high-quality rehabilitation and conversion of older buildings and was apparently respected in architectural circles. "I know the City of Baltimore was very pleased with their work," a former employee says.

But former employees agreed the company had been in trouble for some time. One, an architectural designer who asked not to be identified, described the climate at the Schneider Group. "Herb handled the syndication, finance, investment portion of the business. Estelle handled the architectural design and construction management aspects of the business. Most of the employees were not really privy to what was really going on. Herb and Estelle Schneider maintained very closely certain information, never shared it with employees.

"In the summer of 1989, about a fifth of the work force was let go. I thought they were just trying to tighten their belts. Toward the end of 1989, a good part of the design group was let go, including me. We were just told one day that they had run out of money.

"There was a problem with the Seasons obtaining a commitment by a commercial tenant for the office part of the building, which made it hard to obtain construction financing. And the overall project budget was higher than originally planned. They had to try to find additional investors to make up the difference, and that seemed to be unsuccessful. We were still hopeful that the Seasons would go ahead. We had a loyalty to the company and confidence in the project."

Speculating about the company's downfall, he added, "In my opinion a number of factors played in the whole thing. During the period I was there, there was an aggressive growth policy without a long-term management strategy. Other projects we were working on did not come

off. Track record becomes very important. If we had been able to get some of the other projects off the ground, we might have been able to get the Seasons and Courtyards going. The Seasons would have been a good project."

Another former employee who asked not to be identified is an architect who voluntarily left in 1989 when he saw that the company had financial troubles. "I worked there for five years," he says. "As time went on, I became concerned how the company was being managed. I thought that the architectural firm was not being run as a business. I wondered how it made money."

"Much more time was spent on designing and redesigning projects than is usually the case. When we questioned it, the response was, 'Our firm does quality work.'"

"One of the things about Estelle that worked well for her as a developer but may have been her undoing was she was always a very positive, upbeat, can-do person. I admire her for that. But ultimately that blind optimism didn't work."

As an example, he cites a warehouse/apartment conversion in Omaha. "That project was in budget trouble from the beginning. It was a question of trying to do too much with not enough money and hoping we could do it anyway. The mortgage company dropped out."

"Other projects were having a lot of problems, too. Every project was either in or on the verge of arbitration with the contractor. There was a tendency to attempt to make contractors responsible for changes that were really the responsibility of the Schneiders."

Unlike these employees, investors in the various limited partnerships had no hint there was trouble brewing. A New Hampshire investor who flew into Ann Arbor to attend the creditors' meeting said he had been receiving letters for five years from the Schneiders assuring him that "everything was just fine" on the Omaha project.

"I received the last letter in March, then all of a sudden, the bankruptcy letter." He said he came to Ann Arbor because he wanted to meet other limited partners in the hope that they could revive the project. "I'm not hoping for anything from the Schneiders," he sighed.

Interim bankruptcy trustee Basil Simon, who presided over the creditors' meeting, said, "The limited partnerships are concerned. They don't know where the money went." Simon ordered the Schneiders to turn over their financial records to him to be made available for inspection by creditors.

Asked repeatedly where the company's financial records were, Herb Schneider answered, "We're organizing them with the intent of making them available. Half are in our garage and half are in a storage facility in town. We have employed a CPA in Chicago to work on the books because our CFO [chief financial officer] left. We expect to have those results available by mid-month November."

A source close to the investors alleged that former CFO "John Stamm has gone

into hiding. I heard he was in Chicago but no one knows." Asked if he knew where Stamm was, Herb Schneider said only, "He resides in Ann Arbor. I don't know."

When asked about payments the various partnerships made to the Schneiders' architectural firm, Herb Schneider repeatedly answered, "I'd have to check that." Asked if he could produce or make an organization chart of all his financial interests, he said, "No."

Herb Schneider reiterated his willingness to relinquish any further involvement in any of the limited partnerships. "A new general partner has not come forth for the Seasons project, but efforts are under way to get a new one. I think it is a viable project. We needed bank financing to go forward. At one time there was a bank commitment based on a certain amount of pre-leasing, which we didn't achieve."

At the moment, the Seasons looks doomed. "It's quite unlikely anything could get going again," says Don Chisholm. "First of all, where's the money? And it's a different lending environment—they're not going to be able to get that kind of financing."

The City of Ann Arbor is still deciding what to do about the city property at Main and William that was earmarked for the Courtyards development. "The city filed a lawsuit against a partnership and corporation which the Schneiders had control of. Our suit continues," says Bruce Laidlaw, city attorney. "Most of the issues in the lawsuit were resolved in the city's favor by the Washtenaw Circuit Court, which ruled last spring that their counterclaim had no substance. That left the issue of how much damages they're liable for."

The issue of damages is not scheduled to come up on the crowded trial docket for more than a year. Laidlaw says he is "negotiating to move that date up."

"What we'd like is something like a million dollars in damages," says Laidlaw. He admits, though, that "there's a question of how collectible that money is." The law firm representing the partnership and corporation involved in the lawsuit "doesn't return my phone calls anymore."

What's next for the property? "One person bid on it when the city put it back out for bids," said Laidlaw. "It went nowhere. The city can either wait for bids, list the property with a realtor, or put it back out for bids. I think a lot of the reason we only got one bid was there was the perception that the Schneider thing was dragging on."

What went wrong for the Schneiders? "It's hard to assign blame," says Chisholm. "The tax laws changed in 1986, and there's a lot of over-building across the country."

A former employee is less charitable. Whether the Schneiders' business collapse was caused by ineptitude, a worsening real estate market, or greed, he believes that their reputation as developers is irretrievably damaged. "They're never going to be able to build anything around here again," he says. "Maybe they can pull up roots and go elsewhere." —Jean Jackman

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Backstage at the Bistro

Too much art, and not enough economics, prompted a high-profile shake-up at the popular restaurant

During its brief history, the Kerrytown Bistro has kindled the kind of hoopla that most restaurant owners hunger after. The Bistro opened in its present incarnation in February 1989, managed by veteran local restaurant impresario Peter Di Lorenzi. It immediately received boffo ratings from former *Ann Arbor News* restaurant critic Connie Crump, was subsequently described as "a timeless classic" by Sonia Kovacs in the *Observer*, and last May was chosen as one of the three most innovative restaurants of the year by *Monthly Detroit*, which also praised its wine list as one of Michigan's six best.

The restaurant was popular with customers, too. It was chosen as best new restaurant in the 1990 *Ann Arbor News* readers' poll, and with seventy seats did \$900,000 in volume in its first year—an impressive figure in an industry with a high mortality rate, especially among newcomers.

There was only one problem: the Bistro was all but going broke. "We were losing thousands of dollars a month," says Ernie Harburg, co-owner of the Bistro with Rick Burgess. (Harburg, who's also a co-owner of the Del Rio and the Earle, is a U-M research scientist who divides his time between Ann Arbor and New York.) In March, Harburg and Burgess fired Di Lorenzi. In August they dismissed both the main chef and the remaining managerial staff. The tension between the old and the new management surfaced publicly recently in an exchange of pithy letters in the *News*.

What happened at the Bistro? Harburg blames its fiscal traumas on excessive purchasing of food and wine, on staff redundancy, and above all on a conspicuous absence of orderly bookkeeping and inventory systems.

These problems aren't unique to the Bistro: one reason small restaurants founder is that they usually can't afford to hire credentialed business heavies to run the show. What makes the Bistro's situation intriguing (beyond the paradox of a popular restaurant losing money on a grand scale) is the unusual dynamics: the self-assurance of the colorful and strong-willed Di Lorenzi, and the ambivalence of the Bistro owners, who say they admired Di Lorenzi's vision but regretfully decided they couldn't afford it. "Even Trump runs out of money," says Harburg.

Harburg and Burgess (a musician who prefers that Harburg do the talking) bought the Kerrytown Bistro three years

ago. For several months they ran it (along with two other owners who subsequently sold out) as a lunch place, along the lines of Tivoli, which had formerly occupied the space. In the fall of 1988, the restaurant closed for a massive six-month expansion and renovation, financed by Kerrytown owner and guardian Joe O'Neal. He was eager to give Kerrytown a strong draw at dinner and to make the best use of its new liquor license.

During the renovation, Di Lorenzi—who had previously worked for Harburg and Burgess at the Earle—was given a small stake in the business and license to create an authentic "bistro," which Webster's defines as a "small or unpretentious European restaurant."

The visionary Di Lorenzi knew exactly what he wanted. He created a menu drawn from what he describes as "French grandmother" cuisine and compiled a dream list of wines. He envisioned a hearty, locally flavored cafe atmosphere that would last into the late hours of the night and would include live musical performances and Sunday night "verbal jam sessions" on community topics. Most important, he insisted on a non-hierarchical work environment, where well-trained employees would have a strong sense of commitment to the food and to the establishment.

Politics and food have been the major markers of Di Lorenzi's colorful career. He grew up in an Italian working-class household in Easton, Pennsylvania; both his father and grandmother were excellent—and opinionated—cooks. Di Lorenzi attended the U-M in the 1960's and was active in various civil rights and anti-war efforts. Ultimately abandoning his Ph.D. studies in social history, he worked at several area restaurants. But his leftist sensibilities were offended by standard restaurant set-ups. "I realized that the wait staff and cooks experienced those classic feelings of alienation that Marx identified in workers who feel no connection to the product," he reflected in a 1985 *Observer* interview.

Through work and intense study, Di Lorenzi became a food and wine expert. Chris Cook, *Detroit Free Press* writer and former restaurant reviewer ("Mel Gourmet") for *Monthly Detroit*, praises him as "one of the most knowledgeable people about food in the Detroit area, perhaps in Michigan."

Not a chef himself, Di Lorenzi was a main creator (and director of food and beverages) of the Earle restaurant, and he later played a similar role at Trattoria Bongiovanni, which has evolved, through sundry incarnations, into the Bella Ciao. In both cases, he parted with management on strained terms. More recently, he's been a self-employed restaurant and wine consultant and has lectured on new management styles for private corporations.

Di Lorenzi's move to the Bistro marked a return to running his own show—in partnership with people sympathetic to his ideals and philosophy. "We're strange businesspeople," says Ernie Harburg, who notes that the Del Rio bar is



Owner Ernie Harburg (left) hired opinionated visionary Peter Di Lorenzi to shape the Bistro, then fired him when he proved unable to stem its losses. Says Harburg, "Even Trump runs out of money."

cooperatively run.

It's clear that Harburg harbored no illusions that the restaurant visionary was also a businessman. Di Lorenzi has never claimed to be. He even objected to being called the Bistro's general manager, a person he defines as "someone who sits in an office and pumps numbers and worries."

"I wanted to be called director or auteur or something as unbusinessy as I could come up with," he says. "But for legal reasons, apparently you have to have someone who's general manager."

Describing himself as an "artist and a teacher," Di Lorenzi says that ideally he would have been provided with a "numbers slave," which he defines as "some essentially secondary creature who worries about money and feeds me data. But," he concedes, "that role is a little hard to fill."

Though he shunned the business side, Di Lorenzi threw himself into bringing his dream bistro to life. He communicated his excitement to a loyal, hardcore staff. "There was a love affair with the building and the business," says former assistant manager Ken Willoughby.

"Peter was a wonderful teacher," says former chef Kathy King. Di Lorenzi drew the staff around him to listen to his lectures on the historical context of the baked fish chowder or his explanations that *pasta alla puttanesca* meant "whore's pasta."

"The entire staff knew the history of each dish," recalls Willoughby.

Customers were enchanted. "Peter put on a real French bistro," says one regular, Ann Arborite Margaret Reilly, who lived for years in Europe.

But the Bistro's warm ambience and devoted diners masked behind-the-scenes confusion. It took the staff two months, Di Lorenzi recalls, to master the ultra-fancy computerized cash register. Then, Di

Lorenzi and the owners were at cross-purposes about hours—he wanted the place to be strictly a dinner and late-evening place; they wanted lunch and breakfast. (The Bistro did eliminate breakfasts after several months and, briefly and confusingly, lunches as well.) At one point, Di Lorenzi shut the place down for two days "to sit back and breathe and figure out what changes we should make."

Both Di Lorenzi and Harburg acknowledge a vagueness on who was ultimately responsible for the Bistro's day-to-day business operations. For a while, Joe "Star Lounge" Tiboni assumed that duty (the Bistro owners fired Tiboni shortly before Di Lorenzi), and at one point an outside consultant was called in.

But while Di Lorenzi continued his lectures on cuisine to staff, the losses continued. "We couldn't figure out," says Harburg, "how we were taking in all this money and not making any."

Finally, Betty Vary, Harburg's combination secretary-bookkeeper, performed what Harburg describes as the "heroic task" of documenting the Bistro's cash flow. "She spent hours going over little pieces of paper kept in the back ends of drawers," says Harburg. "Invoices, bills received that had no dates and weren't signed."

Harburg declines to go public on the extent of the Bistro's losses, though he observes that they were severe enough that the owners considered closing. But he says that bungled bookkeeping wasn't the only explanation. Di Lorenzi's efforts to hold food and wine prices down—in order to appeal to an economically diverse clientele—were costly. Reading a *Free Press* review, Harburg was startled to find that a bottle of wine that went for \$35 at the upscale Golden Mushroom restaurant in Southfield sold for only \$17 at the Bistro.

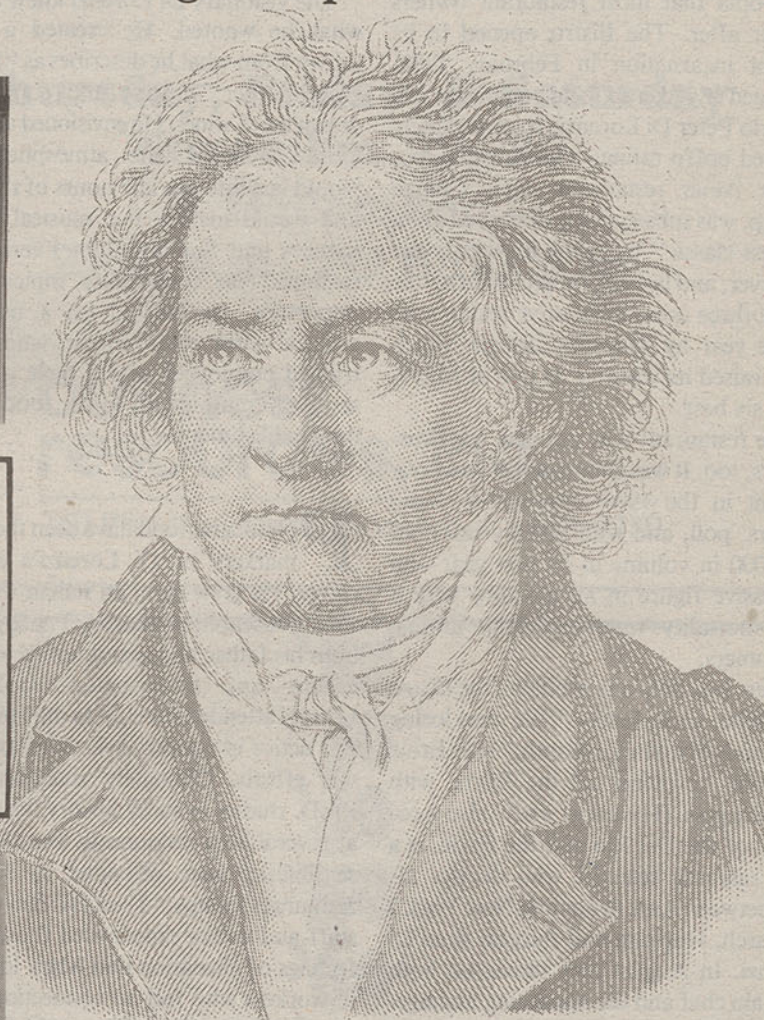
Another explanation, says Harburg,

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was top-heavy staffing—the Bistro had too many management people.

Di Lorenzi complains that his firing in late March was “done in classic corporate style—at the last minute.” But he admits he wasn’t exactly surprised. He maintains that with more time he could have made the Bistro a financial success, but, he says, it would have had to be on his terms. That would have meant eliminating lunches and holding the line on prices. “I don’t bend easily,” says Di Lorenzi.

Both Harburg and Di Lorenzi express more regret than anger over their parting. “Peter and I are friends,” says Harburg. He calls Di Lorenzi “a brilliant director” who unfortunately could not justify his show’s production costs.

“I still talk to Ernie,” says Di Lorenzi.

Despite the civility between the principals, sparks flew during the past couple of months after the *Ann Arbor News* published a mildly critical review of the Bistro in October. David Campbell, the current manager, wrote to the *News* to point out that both the menu and staff had changed significantly since reviewer Ruth Bayard Smith had eaten there in June. (Smith, who briefly took Connie Crump’s place as restaurant reviewer, moved to New York in August, leaving behind a stack of reviews.) Then, former assistant manager Ken Willoughby—fired in August, along with several others, in what appears to have been a general housecleaning—wrote a scathing response, defending the Bistro’s former staff. Rounding off the exchange, Di Lorenzi wrote in to observe pointedly that the new management ought to be judged on its own performance.

The letters have actually encouraged attendance at the Bistro, says Campbell, a U-M grad and veteran of the local restaurant scene. And according to Harburg, in the last few months the Bistro is finally breaking even. “We have, for the first time, a team that provides high service, good food, and balanced numbers,” he says.

Although a few customers grumble that the magic left the Bistro along with Di Lorenzi, others are pleasantly reconciled. Customer Margaret Reilly—who boycotted the restaurant after Di Lorenzi’s firing—recently returned for a meal and reports, “The new manager is eager to please. And the menu is similar.”

For his part, Di Lorenzi admits to a “little bit of relief” at being out of the Bistro. “I’ve done it [designed restaurants] three or four times now,” he reflects, “and if I can’t do it my way, it becomes an unhappy environment.”

He says he’s turned down offers to manage a few Detroit area restaurants and is absorbed in his demanding current project: writing a major opus on restaurant management.

“Not a food and wine book,” he says, “but a socioeconomic, political, cultural kind of thing, focusing on the restaurant as a workplace.” —*Eve Silberman*

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Reasons why you may not have received your tax bill:

- Your purchase of a new home or property exchange may have been too recent to go on city records before the tax bill was printed.
- You may have assumed direct tax responsibility from an escrow account with your bank mortgage company without notification being forwarded to us in time or at all.

Whatever the reason, to avoid late charges, if you have not received your tax bill by December 10, call us so we can help you.

Tax bills may be paid at many Ann Arbor banks or by mail to City of Ann Arbor, P.O. Box 8611, Ann Arbor, MI 48107.

For your convenience there is a drop box located in the lobby of City Hall, with a time/date stamp. The Treasurer's Office will be open December 31 from 8 a.m. to 5 p.m. to accept your payments.



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The Women's Crisis Center has closed

The pioneering feminist collective fell victim to changing times, burnout, and a move out of town

"It is with great sadness that the Women's Crisis Center Collective has closed the Women's Crisis Center."

With that announcement, published in the October issue of *Agenda*, the doors closed on what may well have been the last grass-roots feminist organization in Washtenaw County. The WCC, a virtually all-volunteer group, was one of the two first rape crisis centers in the country. During its eighteen-year history it tackled a string of women's rights issues, including domestic violence, divorce and child custody, and lesbian rights.

The mid-September closing caught many of the center's sympathizers by surprise. "We didn't know about it until they called and said, 'Would you like to assume the lease on our Xerox machine?'" said Domestic Violence Project director Susan McGee. Even those who participated in the closing seemed to be in shock. "I'm still kind of reeling," confessed Katie Mattingly, who as WCC's last coordinator oversaw the decision to close. A twenty-one-year-old U-M student, she had taken this year off to serve as the only paid member of the women's collective.

A combination of social and economic factors seems to have done in the center. Many of the services WCC pioneered in the 1970's were, by the end of the 1980's, being offered by mainstream social service agencies. Increasingly, WCC found its clients had needs beyond the scope of a volunteer support organization. "More and more we were seeing women with issues of homelessness, poverty, problems of economic violence," recalls Teresa ("Tree") Swartzlander, who served as WCC coordinator in 1985-1986.

The center had a small pool of money for emergency needs, but neither it nor the social service agencies to which it gave referrals could fully cope with the vast



CAROLYN LARIME

"I'm still kind of reeling," says Katie Mattingly, shown here at the WCC's final home in the First Congregational Church of Ypsilanti. Mattingly took the year off school at the U-M to work as the WCC's single paid staff member, only to end up overseeing a decision to close. The collective's volunteers

were suffering from burnout—partly because the WCC had increasingly found itself dealing with poor and homeless clients who needed more help than the low-budget grass-roots organization could give them.

demands of the clientele in the last five years. "The community wasn't really equipped for it," says Swartzlander. "There are only so many places that have assistance funds, and you can't call the same place every day."

Homelessness and poverty became issues for the center itself. WCC struggled for most of its life with uncertain funding and continual volunteer turnover. In the end, the lack of one compounded the other, so that staff found themselves at a virtual stalemate. The center's January 1989 move to Ypsilanti, where it was cut off from the U-M student body that had provided much of its volunteer power, apparently hastened what may have been an inevitable demise.

The WCC began as a woman-to-woman peer support group. It had a short stay on the U-M campus in 1971—forced out, some say, by the university's displeasure at the attention it focused on the problem of sexual assault on campus—then reorganized and found a home in St.

Andrew's Episcopal Church in early 1972. WCC's agenda soon broadened to encompass any issue of concern to women—from domestic violence to job discrimination to the breakup of relationships. The group's crisis phone hotline was reputedly the first of its kind in the U.S., and in the early 1970's, women's groups from around the country contacted Ann Arbor for advice on setting up their own crisis centers.

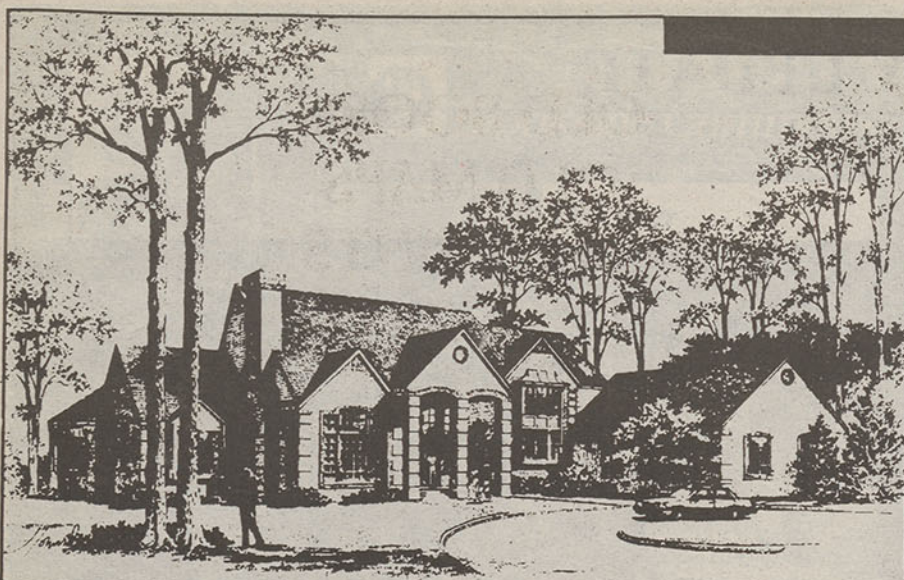
Past members extol the WCC as a training ground for grass-roots activists. "You could come in feeling like the peon volunteer," says Mattingly, echoing many of her predecessors, "and realize there was so much you could do: fund-raising, peer counseling, crisis intervention." The list of women who have worked at WCC over the years reads like a Who's Who of Michigan feminists. Jan BenDor, who would serve later as Washtenaw County NOW president, and future county commissioner Catherine McClary were among the earliest members. Amy Cocha, now associate director of the Domestic Violence Project, was a coordinator during the center's heyday in the 1970's. Local battered women's advocate Sandy Henes and

county commissioner Andrea Walsh also are past coordinators.

The center thrived in the flourishing feminist climate of the mid-1970's. It hired its first paid coordinator and moved out of its rent-free quarters at St. Andrew's, first to a carriage house on East Summit, then to the upper floor of 211 North Fourth Avenue. At that time Fourth Avenue hosted everything from a walk-in branch of Community Mental Health to a massage parlor. WCC shared its space with A Woman's Bookstore (later renamed Womanspace), which caused a stir for a time by refusing to admit men to its premises.

It was an exhilarating period for the WCC. Amy Cocha, who worked there from 1977 to 1980, remembers starting a video project that led to a regular show on Community Access television. Some volunteers developed rape prevention and self-defense classes and took them to the U-M campus. The sense of potential was tremendous.

But economic hardships, and a long battle with the Danish News adult bookstore that moved in downstairs, forced



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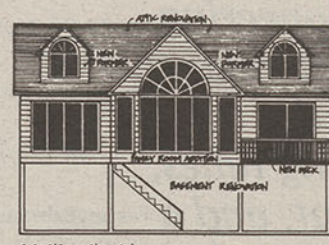
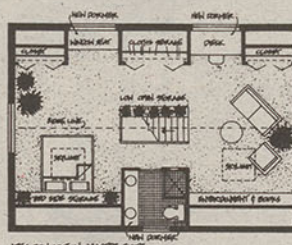
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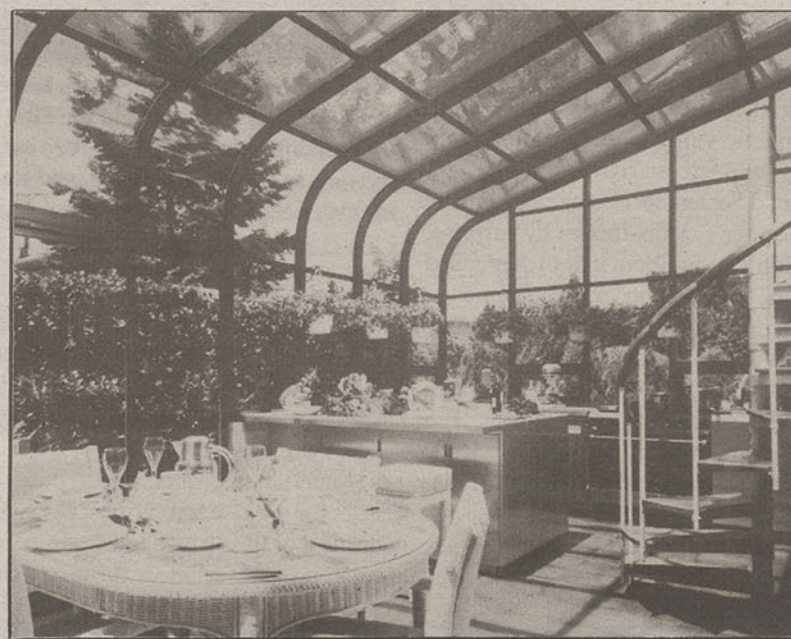
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WCC out of its commercial space in the early 1980's and back to its old home at St. Andrew's. Throughout its existence, the center raised money through the most grass-roots of means: bucket drives, selling buttons and bumper stickers, and private donations. The center's popular do-it-yourself divorce kits (bought by some men as well as women) brought in money sporadically. In its last few years, WCC also received a small grant from the City of Ann Arbor. But funding was never stable from one year to the next.

By the 1980's, there also was a sense among some members that an overlap of services existed in the area. SOS Crisis Center had been around roughly as long as WCC, and was doing well as a United Way agency. The Assault Crisis Center, which came out of WCC in 1976, focused on rape prevention and education, an effort reinforced in 1986 by the establishment of the U-M's Sexual Assault Prevention and Awareness Center. The Domestic Violence Program, incorporated in 1976, offered assistance and shelter to battered women. There were also an increasing number of services for lesbians.

It was partly with this in mind that WCC decided to move to Ypsilanti in late 1988, after St. Andrew's asked them to vacate so the church could expand its child-care facilities. "There really isn't a lot for women in Ypsilanti," says Sandy Henes, who served as coordinator during the center's first few months in Ypsilanti. WCC members hoped to establish a new foothold in a town that offered fewer services than Ann Arbor.

But the move backfired. Deprived of the U-M student population that had provided most of its volunteers, the staff dwindled. The remaining die-hard volunteers found themselves spread too thin, with fewer and fewer people available to cover the basics—answering the crisis line, counseling walk-ins, and bringing in the minimum amount of money to cover office expenses. "Often I was just hustling for my paycheck," remembers Henes.

WCC staff had hoped to establish a connection with the EMU campus, but the hasty move and its ensuing difficulties left little or no time for implementing new programs. "We had to move fast," remembers Katie Mattingly. "And we probably weren't as well organized as we could have been."

By August, the writing was on the wall. "Summer is always a hard time for the center, and this summer was the worst," says Mattingly. Through a series of meetings, Mattingly and the remaining volunteers came to the decision to close the center. "It was a hard decision," she says. "But I feel very strongly that it was the right decision. All the volunteers were dealing with so much burnout and stress."

Words like "burnout" and "stress" crop up frequently in WCC members' reminiscences about their time with the collective. "I loved being there," says former coordinator Catherine Fischer, who now works at Wildflour Bakery. "I

remember feeling when I started, 'This is the best job I'm ever going to have in my whole life.' But in retrospect, no matter how much energy you give, it's never going to be enough—there are always more needs."

Still, Fischer and other past WCC members recall their involvement affectionately. Over and over again, they remember the center as "a safe place," a haven for women with problems large or small. "On a bad day, you could come in and have a cup of tea," says Henes. "You could just be there and know it was a safe space." Given the pressures of the job, there seems to have been remarkably little discord or division among the staff. All decisions were made by consensus, through repeated meetings.

Consensus decision-making, favored by feminist organizations in the early days of the women's movement, may simply have become too impractical to sustain. Particularly in a volunteer organization where staff changes are constant, much of an organization's energy can be spent on starting over again each year instead of building on groundwork laid previously. "Because it's totally voluntary, the turnover is so high you're always reinventing the wheel," observes Amy Coha. She has seen the painful deliberations of Domestic Violence Project staff as they made the change from a grass-roots organization to a more mainstream agency funded by the United Way.

A similar change has taken place at the U-M Women's Studies program, which was initiated in 1973. Until this year, the program was run—in theory at least—by consensus, students and professors conferring on all major policy decisions. The program director was elected by members, not appointed by the dean as with other U-M departments and programs. This year, following a two-year internal and external review process, Women's Studies decided to come into line with the university hierarchy. Psychology professor and longtime Women's Studies instructor Abby Stewart is now the first director appointed for a three-year term.

The decision was made in part to improve relations between the program and the U-M administration, which for years had complained about Women's Studies' "irregular" procedures and pressured for a more conventional organizational structure. "Those are bureaucratic wishes," Stewart says cautiously. "And they have some value. It's a value, not the only value." She adds, "There are some people who think we've sold the store."

The WCC chose the opposite course. To get institutional funding, notes Sandy Henes, "you have to follow very strict guidelines. This was a group which for its own reasons, which are very legitimate ones, didn't want to get into the hierarchy."

A case of willful ideology triumphing over common sense? Some think not. Says Jan BenDor, "I think it may start all over again in another ten years. It's entirely possible we'll see another cycle, when the government has been stripped of all its services because of economic problems, and the whole grass-roots movement starts up again."

—Jennifer Dix

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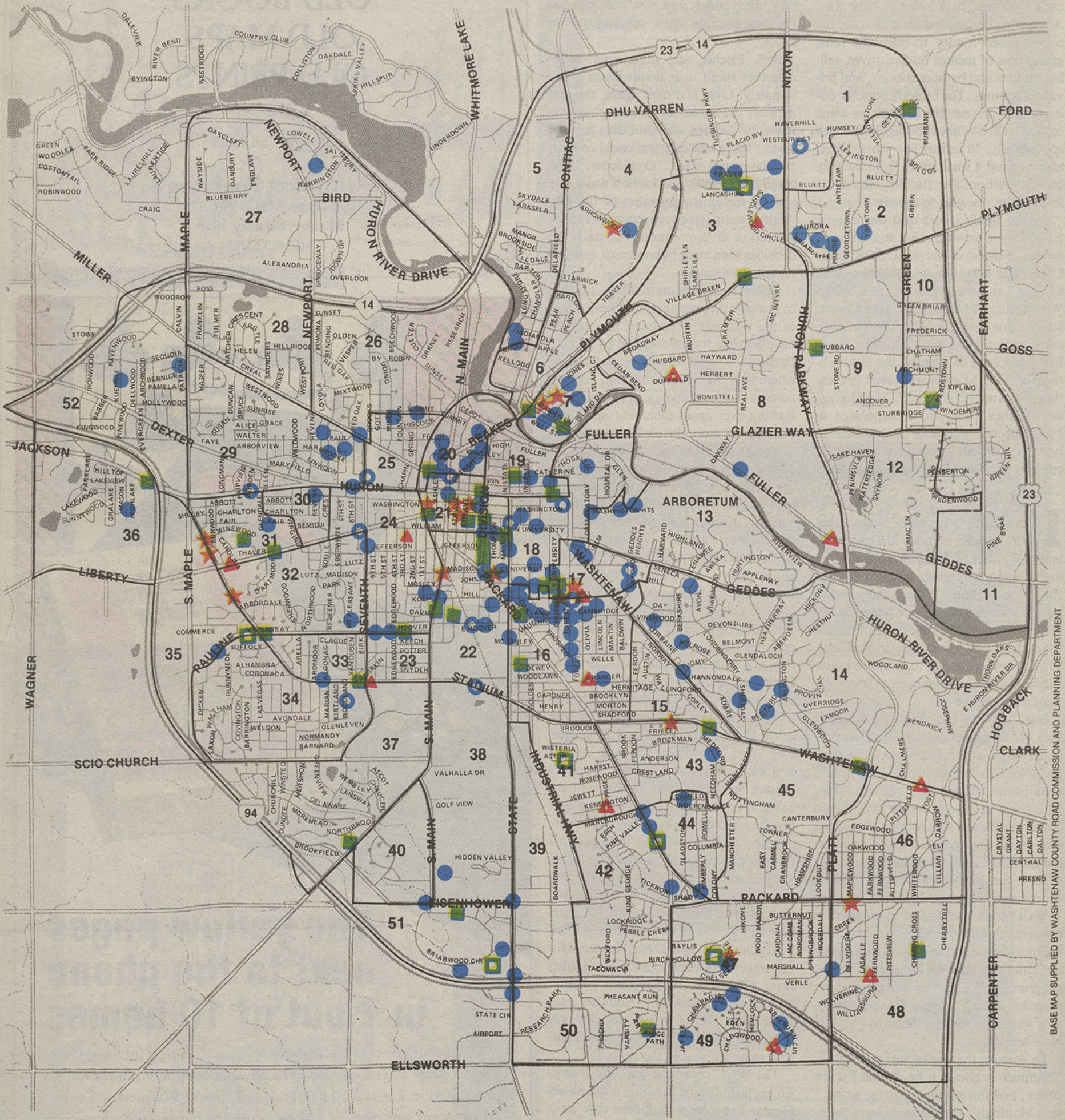
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ANN ARBOR CRIME: OCTOBER 1990



BASE MAP SUPPLIED BY WASHTENAW COUNTY ROAD COMMISSION AND PLANNING DEPARTMENT

KEY

- Burglary
- Attempted Burglary
- ▲ Sexual Assault
- ▲ Attempted Sexual Assault
- Vehicle Theft
- Attempted Vehicle Theft
- ★ Robbery

These are the major crimes and attempted crimes reported in Ann Arbor during October. The symbols indicate the location within one block of all burglaries, vehicle thefts, sexual assaults, and robberies.

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OCTOBER CRIME TOTALS (includes attempts)

	1990	1989
Burglaries	152	95
Sexual Assaults	15	19
Vehicle Thefts	48	31
Robberies	18	16

ANN ARBOR CRIME

Hanging up on nuisance calls

It's still a cumbersome process, but Caller ID is on the way

In the film "Midnight Lace," Doris Day is plagued by a series of threatening phone calls. In an eerie, singsong voice, the caller tells her repeatedly that he is going to kill her before the end of the month. Because no one else is ever around to hear the calls, the police and her friends begin to suspect that she is making the whole thing up to get more attention from her workaholic husband.

That the film was made in 1960 is evidence that threatening or nuisance phone calls are nothing new. But while Doris Day had a hard time getting anyone to listen to her complaints, help is available for anyone in a similar situation today.

Michigan Bell operates an annoyance phone call center to handle complaints from people receiving threatening, obscene, or nuisance calls. It's open five days a week, during business hours, and takes calls from all of Michigan. In 1989, more than 186,000 calls were made to the center, about 750 every business day.

Twenty-one operators answer the calls full-time. "We're inundated with calls all the time," said one of the operators, who would identify herself only as "Miss Dean." When we called, we had to hold for over a minute before an operator became available.

Last spring, Caller ID—a new technology that tells a person receiving a call what number the call was placed from—thrust nuisance calls into the national spotlight. After much debate in the supreme court of Pennsylvania, the system was approved in that state, to the dismay of those who argued that it amounted to an invasion of privacy.

Caller ID is not yet available in Michigan, but Dean says Michigan Bell plans to apply for it from the Michigan Public Service Commission before the end of the year and have it up and running in 1991. For now, all the phone company can do to fight nuisance calls is tap the victim's line to find out what number the calls are coming from.

Before a tap can be installed, though, Michigan Bell needs authorization from the local law enforcement agency. Ann Arbor police sergeant John Bodenschatz is the local expert on these calls. The number of complaints he receives is significant, but not astonishing. "Off the top of

my head," he says, "I'd say we get maybe ten a week. Yeah, about five hundred a year sounds about right."

Thirty-five years ago, when one longtime Ann Arbor resident was at the U-M, her sorority received a rash of obscene phone calls. After contacting the police, the women were told to call the cops on another line the next time the man called. He did, and they did. One called the police while another kept the man talking. A few minutes later, she was surprised to hear a female voice cut into their conversation and ask the heavy breather what number he was calling from. The man quickly hung up.

Thankfully, police efforts to put an end to annoyance calls have improved a bit since then.

The first step for anyone receiving a flurry of annoyance calls, Bodenschatz says, is to fill out a police report. "I think people are worried," he says, "that they don't want to bother us with something like this, that we'll think it's ridiculous. But we can't make an investigation without a report. That's what we're here for."

In some legitimately life-threatening situations, the line can be tapped immediately. But in most cases, the victim must be receiving three or more annoyance calls a week before the phone company will investigate.

The process begins with the police report. Then, the victim must sign a form allowing the wiretap and pledging to pursue the investigation, a pledge Dean Hovey, of the Michigan Bell public relations department, says is necessary to demonstrate that the complaint is legitimate. Hovey says that 24,000 of these releases were signed and returned in 1989. Once Michigan Bell has the form in hand, another call is made to the victim to make sure the annoyance calls are still occurring, and to remind them of their responsibilities during the wiretap: the victim is asked to detail the days and times of the nuisance calls, and to keep a log of all incoming calls during the investigation.

"We handle each case individually," Hovey says, "and it may take a week all the way up to a few months to figure out where the calls are coming from. The farther away the caller is and the more stations the calls are routed through, the harder it is to track them down."

According to Dean, the center has been successful in finding the perpetrator's number more than 3,200 times this year (through October). Hovey says there are a number of reasons why wiretapping doesn't always succeed in finding the source of the calls. Spreading the word that the phone line is being tapped is sometimes enough to stop the calls. Sometimes the victims fail to keep accurate records of their incoming calls, even the annoyance calls. And still other

times the perpetrator has just gone on to another victim.

Even when the number has been found, the phone company can tell only the police what the number is, not the victim. "That's one of the things about this that amazes me," Dean says. "Even after the person has gone through all this and we tell them we got the number and the police have it, many of them don't even call to find out who it is."

The most common of all the harassment phone calls, the sergeant says, "are directly related to divorces or a boyfriend and girlfriend breaking up. Sometimes the husband, sometimes the wife, sometimes the third party that might be involved is making the calls."

As soon as the police get the number, they go ahead with their own investigation into who at that number is making the calls. "In the typical case of a neighborhood kid making the calls, us calling the house is usually enough to stop them," says Sergeant Bodenschatz. "Once the kid's parents are aware of what's going on, it usually stops."

In other cases, the victim finds out where the calls are coming from but decides not to prosecute. (The maximum penalty for making the calls, a misdemeanor, is six months in jail.)

Such inaction doesn't surprise Bodenschatz. "The main thing," he says, "is that these people just want it to stop. They don't care who was making them, they just want them to be over."

Another reason relatively few people end up prosecuting is that the majority of annoyance calls are from someone familiar with the victim. Bodenschatz's typical obscene caller, he says, "is some neighborhood teenager who's just on this kick for a while."

Bodenschatz also investigates bomb threats and similar false alarms. But the most common of all the harassment phone calls, the sergeant says, "are directly related to divorces or a boyfriend and girlfriend breaking up. Sometimes the husband, sometimes the wife, sometimes the third party that might be involved is making the calls."

That scenario shouldn't surprise anyone—especially not Doris Day.

—Jay Forstner

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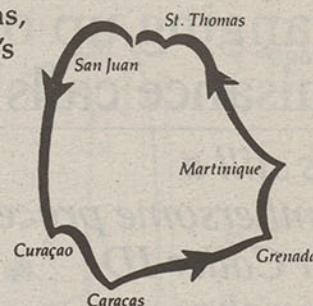
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Photographer Howard Bond

A bashful local institution is becoming nationally famous

Despite the damp gray weather, it's another pretty day in Howard Bond's basement. A breathlessly still lake mirrors an artful jumble of trees, mountains, and clouds. An ancient man peers from a dark doorway into the scouring brightness of a Greek sun. A tiny waterfall glows like Gabriel's hair as it glides motionlessly across slick, black rocks.

Bond, fifty-nine, is recognized by his peers around the country as one of the best art photographers in the business. But he seems oblivious to the stunning black and white photographs on his walls. He zips by, terrycloth towel tucked into his blue pants, a look somewhere between concentration and confusion enlivening his face. With a bottle of developing chemical in his hand at one moment and a clutch of scribbled field notes the next, he's busy creating new photographs.

But now he abruptly pauses, steps back to look at the clutter of bottles, trays, and gizmos, and realizes he's made a big mistake. The wrong chemical is in the stop bath, which is supposed to stop negatives from overdeveloping.

"You get rather philosophical about it," he says, holding the now lost negatives up to the light. "You take a lot of them. So there are others. There are so many ways you can wreck pictures. It's just amazing. Ansel made mistakes just like everybody else."

Years ago, Bond took workshops with the very famous Ansel Adams. But he's as shy about that as about anything that speaks to his own abilities. Only after much prompting will he admit that a photo he took was admired by Adams, the man who turned nature photography from a craft into a respected art. He gets the print out; it shows a moody line of trees receding spookily into thick fog.

Adams "looked at this one quite a little bit," Bond concedes shyly. "He wondered if it might have been a little better if I had moved the camera an inch to the right. After he grumbled a little bit more he said, 'Oh, but it's so damn beautiful. I'm just nitpicking.'"

Embarrassment reddens Bond's face; nervous laughter crinkles his austere, severe features. "That's awfully self-serving," he says, trying to get me not to quote the story. "I shouldn't be telling

you stuff like that. I'm not supposed to be patting myself on the back."

When I insist, he finally allows it's worth mentioning. "Okay, use it if you must; just change the 'damn' to 'darn.'"

Bond at work is as fascinating as his photos of frozen rivers, lace curtains, rugged mountains, ghost towns, English cathedrals, and Greek buildings. He digs through boxes of photo paper, squints at his notes, tries to discern just which negative he's holding. He's constantly resetting clocks, switching lights on and off, chunking film into his trusty JOBO CPA 2 rotary processor, and answering phone calls from around the country.

The callers ask questions, place orders for prints (though his limited edition portfolios sell for \$1,000 or more each, he scrambles to keep up with demand), or just say hello. Bond greets them warmly while moving agilely around the darkroom. He's a curious combination of intensity and calm, head and arms in constant motion. It's odd, really: all of this freneticism to capture moments of perfectly balanced stillness.

"Here we are at nine-oh-five," he says, hanging up the phone and looking at his watch, "and I haven't made a print yet."

He took this particular batch of shots two months ago, while driving his van to California and Denver, where he teaches annual workshops. This morning, he's already been banging around in his studio for two hours, getting set for the big mo-

ment.

"The number-one joy occurs while making the negatives," he says, "while you're out taking the pictures. That is absolutely wonderful. Developing the film is a chore; there's no fun in that. Then, the second big joy is making the prints, the first couple times you print them carefully. The tenth time is not a joy, it is a chore. The washing, drying, mounting, painting out the dust spots, packaging them, shipping them—those clearly are chores."

It's time for some joy. Bond the brilliant technician, the camera virtuoso who writes a monthly column for *Darkroom and Creative Camera Techniques*, who teaches workshops all over the country, becomes Bond the artist. Instead of brushes and paints, he uses time, chemicals, light, and precision equipment to coax patterns into images that arrest the eye and even the soul.

He critically eyes a proof, a close-up of a bristlecone pine knot. Even in proof (a first test print of a photo), it's fine: there's balance, motion, an intriguing blend of textures, a compelling yet natural super-realism. But Bond wants the knot to stand out more, to balance the frame's composition differently. It's the kind of thing every good painter thinks about.

For the next hour, he calculates exposure times, he tries different printing paper. He slips the negative into the enlarger and dodges and burns it—blocking the light briefly from some parts of the print while extending it on some others. He sets a timer, then counts to himself instead, humming the first few bars of the

Blissfield High School fight song (he taught band there in the 1950's) to measure the time in his own instinctive way. He holds the finished print up to the light and shakes his head.

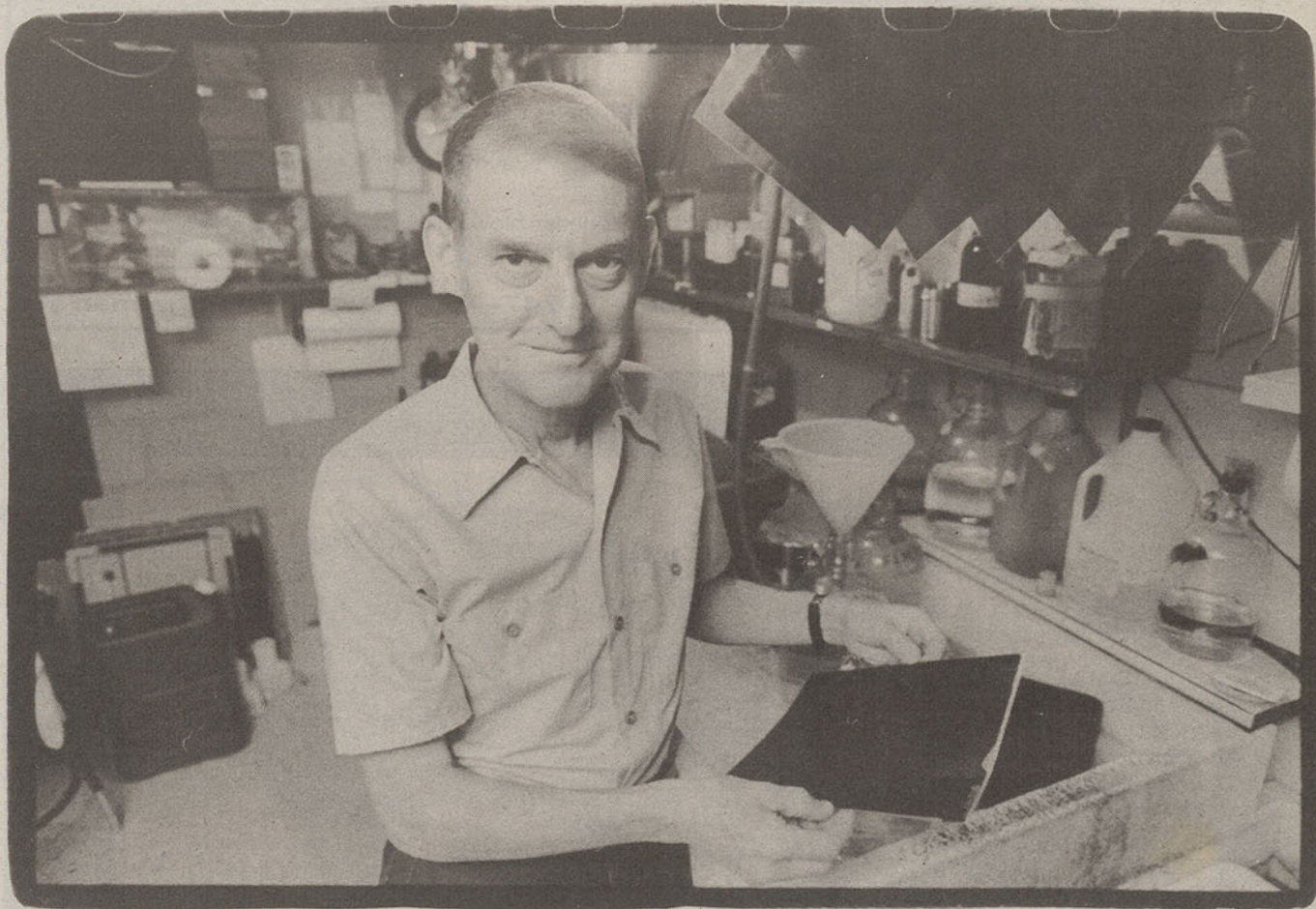
"I don't like it," he says of a print that most photographers would die for. "It takes an awful lot of willpower to tone that negative, but I have to do it. I want to make that loop really prominent."

He sighs at the delay. Out come the Q-tips and the bottle of toner. Magnifying glass in one hand, swab in the other, he oh so carefully rubs toner onto one part of the negative, then rinses it off, trying to brighten the knot by increasing its contrast. It is something he would not be able to do if he used standard 35mm film instead of these eight-by-ten-inch monster negatives. A few more prints, a few more doses of toner, a few more long pauses while the negative dries off again, and he's got a keeper. He carefully marks the back of it with an "L" for "last."

He looks at his watch; it's taken him five hours to get his first successful print. He tries to describe what keeps him in his basement so much.

"The magic of it, I suppose," he says. "It still is absolutely astounding to me to see a blank piece of paper have an image appear on it when you put it in the developer. I suppose I was as fascinated by the process of it as by the pictures themselves."

Bond took his first pictures while still in grade school in Napoleon, Ohio. He was "as close to a farm boy as it's pos-



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sible to be without being one": the son of a county agricultural agent, the neighbor and relative of several farmers, and a 4-H Club member. But where others heard their call in farming, Bond was fascinated by playing trumpet and taking pictures, and he did a lot of both through high school. College found him playing the practical midwesterner—seeing how hard and how long the town photographer worked keeping his business afloat, he enlisted in music education at Bowling Green State University.

He met his wife, Margaret, there. (Today she teaches piano students in the other half of their very productive basement.) They married during their senior year and moved to Blissfield. But the hours of a high school band director were about as bad as those of the Napoleon photographer.

"The band improved by leaps and bounds," he says. "But I figured out that they would never sound as good as the Philadelphia Orchestra. I also figured out that I couldn't keep up the pace."

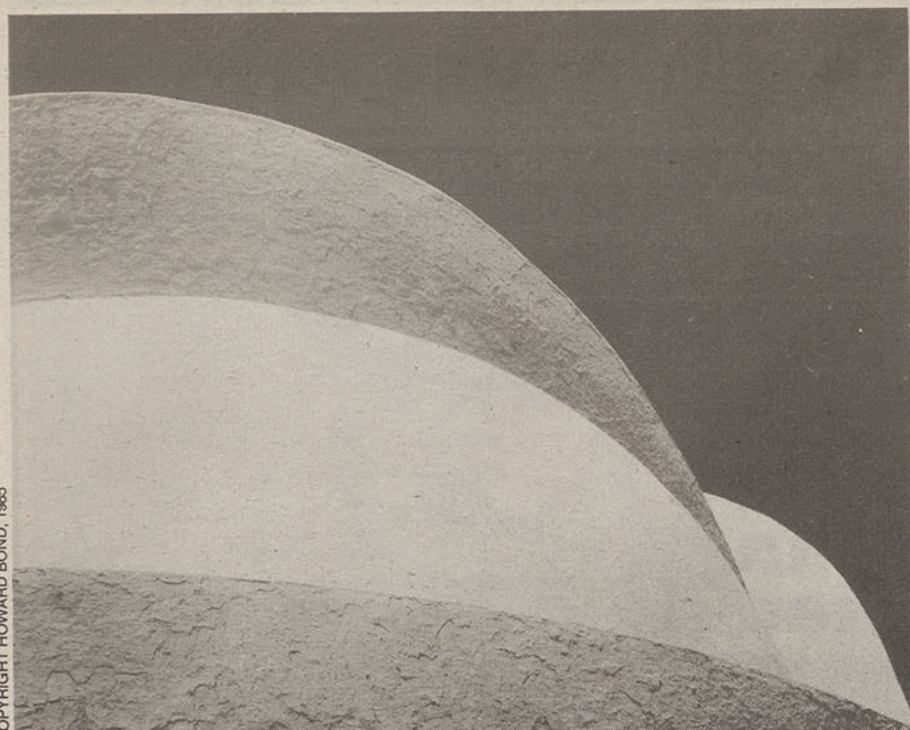
The road from bandleader to art photographer was a twisting one. With kids to raise, Bond took a job in computers. He finished his music master's degree at the U-M and started math classes at the University of Toledo in the same week of 1958. His new career took the family to the West Coast for awhile. Eventually, they settled in an unassuming brick ranch house on the far western edge of Ann Arbor, where cornfields and urban sprawl now square off.

His computer jobs, at Bendix, GM, and the U-M, took up forty, not sixty-five, hours a week; that allowed him to dust off his photo equipment and start taking pictures again—the kind he would never do now: weddings, portraits, and other utilitarian services. It was a good second income.

His heart wasn't in it. To him, photography was supposed to be fun. He joined a camera club, got his hands on every bit of information he could, started taking outdoor shots, attended Ansel Adams's workshops, and began to sell his own work. The year 1969 was a big one: the first of fourteen appearances in the Ann Arbor Art Fair and his first-ever exhibition, at the U-M North Campus Commons. His pictures sold well; before long they were in galleries around the country, and a new business was sprouting in his basement, next to the wedding pictures. He quit the computer-commuter role in 1979, capitalizing on a wave of interest in art photography and his own abilities.

Bond is immoderately modest about those abilities. Perhaps the man doesn't see just how good he is. Maybe it's a good teacher's fierce refusal to place oneself above another. Maybe he just doesn't like much attention.

He laughs and looks embarrassed when asked if he is famous. His eyes light up even as they look askance. "Geeez," he says. "How do you answer a question like that? The number of people who have known about me is large, but the number of people who still remember my name is



Lately Bond has moved away from landscapes to use photos as abstract compositions. "Curves," like many of his abstract photos, was taken of a building in the village of Santorini, Greece.

not large.

"It is hard for most people to believe, but I think I am a little bit introverted," he says. "Photography is just about right. I get satisfying contact with people but I do my performance by myself."

The more Bond depends on himself, the more he progresses. Take his subject matter. In recent years he has been moving away from landscapes and toward abstracts. Even though he knows from years of art fairs that the public prefers landscapes, he made four trips to Greece in the mid-1980's, where he had found a perfect locale for shooting abstracts: whitewashed village buildings set against the cloudless and unrelentingly bright Greek sky. Choosing just the right intersections of roof, wall, dome, staircase, and sky, he produced designs at once abstract and real: geometric shapes that soar and bounce and move, that have subtle depth and texture.

"It is wonderful fun," he says of making abstracts. "It is as though you are making the image, in the sense that it wasn't really there before. You can walk down the street past these buildings, and probably nobody who lives there has ever seen the little fragment of the buildings I have chosen to put in these pictures. But I was looking intensely at these things, trying to see what I could construct out of this raw material. I didn't do anything in the way of finagling—I just used the photographic process—but I was able to alter reality to a certain degree, just by how I saw the picture and how I manipulated the camera. I enjoy that. I like to look at abstract painting, and I like to look at abstract photography."

So do serious collectors. Bond's Greek portfolio is one of his most successful projects, critically and financially. He's getting ready to publish a book based on his Greek photos. And he's getting some stunning results from other "raw material," like sand dunes. His photos of them

do look like dunes, but they are hallucinatory, highly abstract. His pictures of bristlecone pines, of rusting old car hoods, and other unexpected objects reveal more than initially meets most eyes.

All of this newfound success offers a lesson.

"The chances of being successful are better if it is coming out of your own interest instead of something that somebody else has asked you to do," he says. "I've had the experience of doing something I thought nobody would want to buy, and lo and behold, people tell me it is the best work I've done. I'm thinking particularly of the Greek photographs. I was there entirely to entertain myself and I didn't suppose that people would buy these things. When the exhibition was ready, I took two rooms in this gallery in Denver. One was full of what I thought were rather nice landscapes I had done. The other was full of the Greek abstracts. We sold two of the landscapes and sixty or seventy of the Greek prints."

Bond says his photos are "for me to enjoy looking at and for other people to enjoy looking at. I don't have any illusions about making photos that are going to cause some change anywhere. I am into just plain pleasure—the pleasure of the person doing the looking."

These days Bond is pressed to keep up with the demand that such pleasure generates. Most of his ten limited edition portfolios have sold out. His work graces galleries in Carmel, Los Angeles, Philadelphia, Pittsburgh, Dallas, Chicago, Cleveland, Denver, Santa Fe, and Birmingham, Michigan. His love for teaching actually holds him back from greater commercial success, cutting deeply into his precious studio time. But in Bond's photographic world, money is not a major consideration.

"I just plain like to teach things," he says. "I like to help people. There's satisfaction in seeing people improve. Plus, a lot of my students are just plain nice people."

—Jim Dulzo ▶

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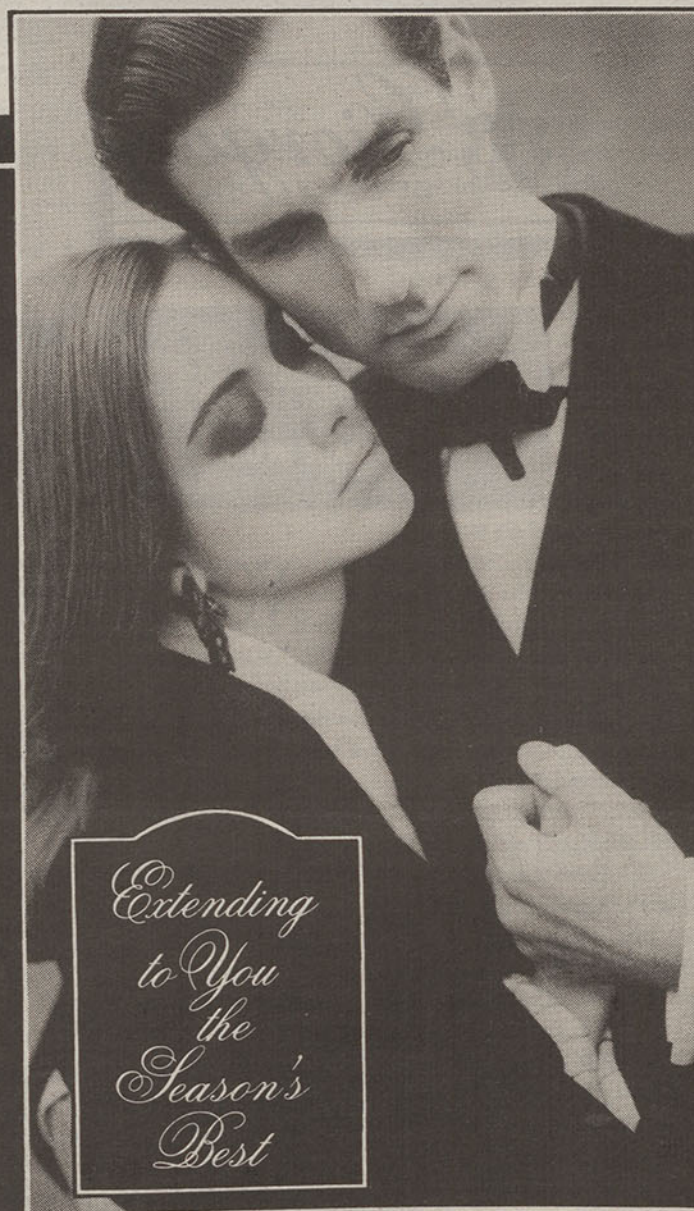
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Marion Prince Holt

She's stepping down this month after eighteen years as Washtenaw County's full-time home economist

Marion Prince Holt, official home economist for Washtenaw County, answers 2,000 questions a year. One Thursday in November, the queries included "How do I insulate my attic?" "How do I get skunk odor out of the house?" and "Why are my dill pickles spoiling?" Holt promptly mailed the attic remodeler a brochure on insulation, told the home owner to buy a spray at a hardware store to remove the skunk odor ("wash the walls," she added), and discovered that the third caller had used "an out-of-date recipe handed down for generations" to can her pickles, which were consequently not properly preserved.

Other callers asked whether it was safe to cook in crock pots (yes) and whether you use sugar in canning apple sauce (optional, but it can add flavor). A teacher wanted pictures of harvesting; Holt obliged. And finally there was the inevitable chicken question: the caller had kept defrosted chicken in the refrigerator for four days and wondered whether it

was still safe to use it. Holt's advice: dump the bird. "I can't guarantee she'd get sick," Holt explains, "but [keeping the chicken] more than two days is a little beyond the pale."

All in all, it was a typical list of queries for Holt. Currently the county's only full-time home economist, she'll be hanging up the phone for good this month after eighteen years on the job.

"I often feel like a walking encyclopedia," says Holt, a diminutive, silver-haired woman crisply dressed in a cherry-colored suit. Her office in the county complex on Hogback Road is filled with work-related books and journals (*Coronary Heart Disease and Diet*, notebooks of the Harvard Medical School's *Health Letter*). An illustrated American Indian Prayer beginning, "O Great Spirit whose voice I hear in the winds," is on her bulletin board.

The majority of calls to her one-woman home economics hotline involve food safety, or what Holt describes as "spot

and mildew removal" questions. In the fall canning season, she often averages fifteen calls a day from people standing in their kitchens surrounded by jars of tomatoes or preserves. When people get defensive about their traditional canning techniques—declaring that after all they've never killed anyone doing it their way—Holt declines to argue. "I just tell them," she says, "I'm being paid to tell them the fail-safe method."

Some calls are more dramatic than others. Several years ago, Holt received a call from someone who said, "There's someone here with partial paralysis. Do you know of any poisoning problems with seafood?" When Holt suggested calling the Poison Control Center, the caller responded, "This is the Poison Control Center." Holt got on the phone to a Michigan State University professor whose specialty was fisheries and who confirmed that there was, in fact, a local problem with contaminated seafood.

After eighteen years, Holt has a glossary of experts to call when she doesn't know the answers. The Extension

Holt referred one caller to the Poison Control Center. The caller responded, "This is the Poison Control Center."

Service has a computer hook-up with Michigan State University, which, along with Washtenaw County and the U.S. Department of Agriculture, provides funding for her position. (Although county-based, the Extension Service maintains an historical connection with Michigan State; today's home economists were yesterday's county agents, who assisted farm families.)

Besides fielding questions from the public, Holt gives several presentations a month to community groups on everything from money management to "living alone creatively"—a topic inspired partly by her own struggles as the single mother of four. (She recently remarried.) She's been interviewed on many local radio shows, and for four years she wrote a column for the *Ann Arbor News*.

Her supervisor, Nancy Thelen, calls Holt "one of the three top home economists in the state with her knowledge of food and nutrition." She is also, Thelen stresses, "a very creative" educator.

Holt is serious about her work without being pedantic. She laughs often—a distinctive, hearty chuckle. A self-defined feminist, she's eager to dispel lingering stereotypes about her job. "Lots of people remember their home economics classes," she says, "and they think of us as simply sewing or cooking."

In fact, over the past decade, Holt's job has expanded dramatically to meet the changing needs of families that include many more working mothers and single parents. "Our mission is to give education to people based on what their needs are," she says. Her work extends far beyond food and nutrition to include healthy life-

styles, personal development, and financial planning.

Holt's own level-headed planning helped her to weather some traumatic transitions. She grew up in Chicago, the youngest daughter of Austro-Hungarian immigrants (her father was a tailor, her mother a dressmaker). She started college, dropped out, and ultimately graduated from the University of California at Berkeley in 1954.

Holt followed her husband to Eugene, Oregon. She was a traditional middle-class homemaker until the couple divorced after thirteen years. Holt, then thirty-nine, was left a single mother to four children between the ages of four and twelve. She worked briefly as a secretary, did a lot of brainstorming and advice-seeking, and decided that she wanted a career, not just a job. She made the difficult decision to return to school (Oregon State) to get her master's in home economics. Later, she took courses to become a registered dietician as well.

"I dug in," she says, recalling how she managed to raise four children while going to school full-time. "I was realistic. I had a scholarship, had roomers. I just got really creative. I bought only used clothes. I went into grocery stores with a calculator. I had grown up poor and I knew how to do it." She gratefully recalls that one of her sons, then twelve, learned to cook to help out.

After Holt graduated, she got a job as a lecturer at Eastern Michigan University; she and her children traveled by train to unfamiliar Ann Arbor. The first six months in the new place, she recalls, she "cried every night" out of loneliness. But again she dug in. "I joined the Unitarian Church, got involved in singles groups, joined the Sierra Club, took folk dancing, and went on hikes."

Achieving one of her goals—to remarry—wasn't easy. But Holt maintained a sense of humor about the trials of middle-aged dating. After a friend's wedding, she declared to close friends that she was jealous and wanted a wedding of her own. Since she was crazy about her dog, her children and friends pulled off a spontaneous "ceremony," complete with "How Much Is that Doggie in the Window?" as musical background.

Holt experienced the real thing just five months ago when she married social worker Nick Holt, a fellow Unitarian Church member and the father of two grown children.

While Holt is obviously happy being married, she stresses that her years of living alone taught her about "the need for balance in your life—for friends, hobbies, time alone. That's what makes for a rich life."

Interestingly, this long-range planner is hanging loose about her retirement. "Right now, I just want to experience the joy of having unstructured time," she says. But Holt's days of giving brisk household advice over the telephone won't entirely end. Not long ago, a son decided to do some canning. "He called," she says, "five times in one week." —Eve Silberman

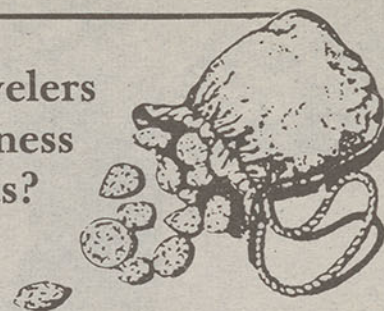


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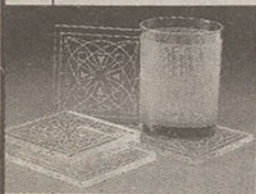
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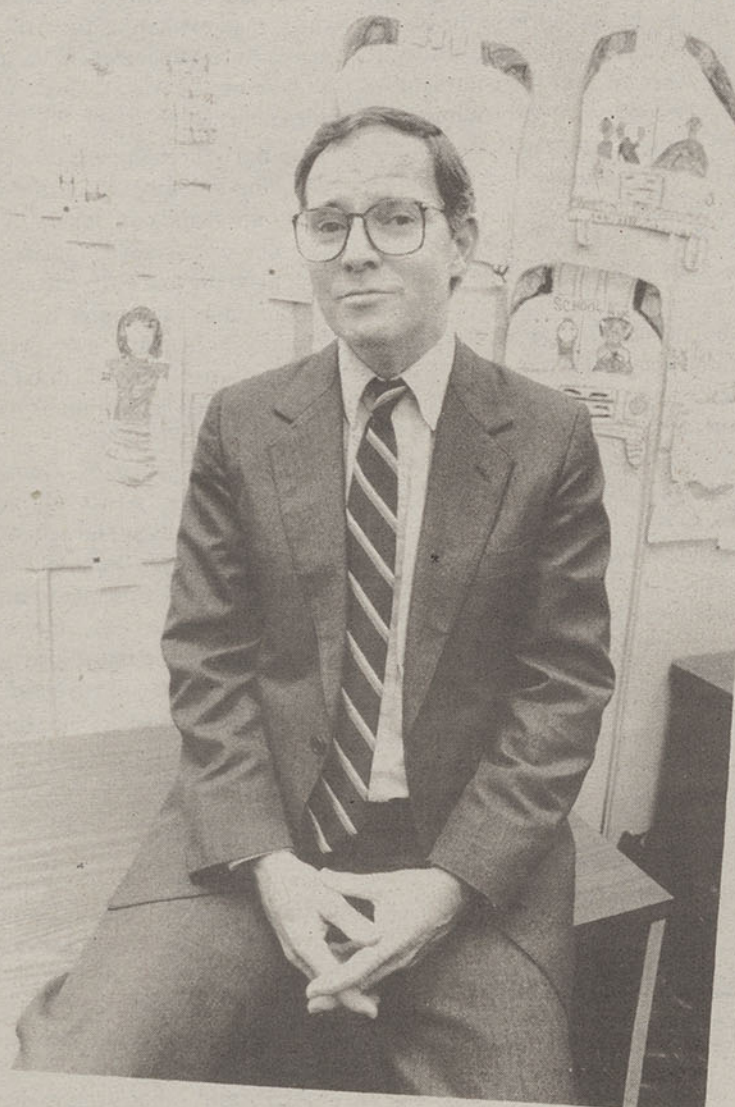


GREAT EXPECTATIONS

by John U. Bacon

Dick Benjamin's brisk solutions to the public schools' problems once earned him a reputation as a miracle worker.

Now the miracles have stopped coming, and a lot of people are after his head.



PETER YATES

Dick Benjamin, the superintendent of the public schools, knew the article was coming sooner or later, but when the *Ann Arbor News* was delivered on October 17, everyone at the Balas Administration Building was surprised by the size and suddenness of the story. A headline running across the top of the front page announced: "Petition calls for Benjamin to resign." Within seconds after scanning the contents, Benjamin turned to one of his secretaries and joked, "Carol, when I said we needed more exposure . . ."

Ever since he arrived in Ann Arbor, Benjamin has been generating headlines—but they weren't always like this. When he was hired to replace twelve-year veteran Harry Howard in 1984, his picture and

name appeared regularly in glowing reports of the Ann Arbor schools. The *Detroit Free Press* printed several features on him, with large headlines such as: "New School Chief: He's a Listener," and "Ann Arbor Schools Chief Tackles Risky Challenge." The *Ann Arbor News* was just as positive, and more thorough. Its stories focused on the new superintendent's ambitious plans and the enthusiasm they fostered among the faculty and community.

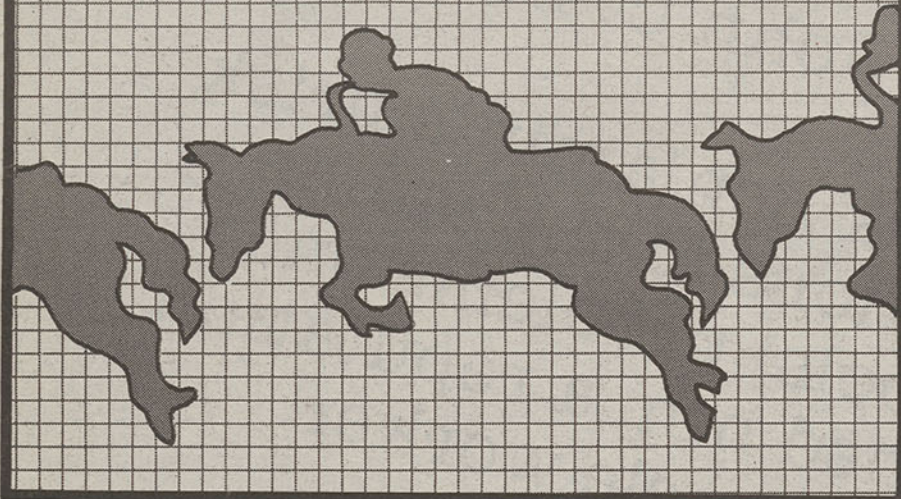
That exciting, anything-can-happen atmosphere was just what school board members were looking for to replace Harry Howard's careful, fiscally conservative regime. When candidates for the superintendent's job were being interviewed, recalls Community High dean Bob Galardi, the message was, "We want

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GREAT EXPECTATIONS

you to come in here and shake things up."

The school board wanted someone to cut costs by closing under-used elementary schools. Teachers wanted a more respectful, democratic administration. And above all, something needed to be done about the gross racial imbalances in the city's twenty-seven elementary schools.

In the two most extreme cases, 70 percent of Northside's students were black, while Lakewood had a mere 1 percent. Five other schools also exceeded the state guidelines for racial imbalance. Finding a solution was urgent; even as the trustees were searching for a new superintendent, a Northside parent was known to be preparing a federal suit against the district.

After a year-long search—in which school trustees discarded one entire set of finalists who didn't impress them enough—Dick Benjamin emerged as their unanimous choice to solve these problems. "I'm feeling extremely high expectations," he said soon after taking the job. "But I like working under high expectations."

Once in office, he immediately tackled a series of sweeping projects: school closings, desegregation, and the switch to four-year high schools—all with unprecedented success. He scarcely paused before turning his attention to the black-white achievement gap. This, unfortunately, has proven a far more intractable problem. Despite great expenditures of time and money, most statistics indicate the gap has changed little since Benjamin arrived.

Through the peaks and valleys, Benjamin has kept a high profile. No data is available, but it's a safe bet that his name recognition is much greater after six years than Harry Howard's was after twelve. Benjamin's sweeping changes, the high expectations he's encouraged, and his exceptionally visible style have attracted judgments from an unusually broad and informed sector of Ann Arbor.

Those judgments run the gamut. Some will tell you Benjamin is just the catalyst Ann Arbor needs to strip the system of its complacency and to address long-neglected shortcomings. Others claim that he has so damaged the district's infrastructure and morale that the consequences will last long after his departure. The upshot, according to Tanya Israel, the school board's vice president, is that "the jury is still out" on the most active school administration Ann Arbor has ever seen.

An ingenious strategy

The administration's first major decision, to close seven of the city's twenty-seven elementary schools (selling three) was perhaps its most controversial. But the rationale was simple: when Benjamin arrived, the school system was operating the same number of buildings it had in 1970, though the number of students in the district had fallen by a third, from ap-

proximately 20,000 to 14,000.

Even those who saw the obvious logic behind the move didn't want their own neighborhood school closed. Parents certainly were not enamored of the busing that resulted in some cases. And some also feared their once stellar schools would be compromised by the inclusion of lower-achieving students, or that their children would fall behind if they were bused to a "lower-achieving" school. The Benjamin administration has attempted to allay these fears with their motto "Excellence and Equity," meaning top-notch programs for all students.

It was vital that those concerned parties went along, because the busing laid the foundation for the administration's bigger and more tempestuous plan: racially balancing the schools.

The problem of segregation had resisted solution for decades. While it might seem obvious that extreme racial imbalances are inimical to a democratic education, insiders maintain that people were not eager to see it resolved. "Ann Arbor's liberal reputation is a thin veneer," says Coleman Jewett, a twenty-four-year veteran of the public schools. In 1972, an attempt to enforce a broad racial shift helped doom the short-lived administration of superintendent Bruce MacPherson.

Benjamin knew the field was mined. "Desegregation was not an issue the district hadn't tried to address before, which made it harder for us," he comments. As he remembers it, the attitude in the community was, "Let's watch this little engine try to do it."

But the little engine did do it, and with surprising aplomb. While the racial reorganization and particularly the closings were not universally popular, the thorough planning and swift execution of the two programs was impressive.

School principals "were dedicated to it," says former principal Bob Carr, "but if it hadn't been for Benjamin, it wouldn't have happened."

Benjamin's stroke of genius was to tackle the district's two thorniest problems—desegregation and school closings—simultaneously. Because the school closings required students to attend different schools anyway, the secondary issue of where the extra kids would be bused became less controversial.

Because most teachers and parents liked either the school closings or desegregation, "he got both sides working together," says Carr. "You've got to give him credit for that."

The process of the change was almost as striking as the change itself. Benjamin and his staff not only exposed themselves to the heated opposition of irate parents and teachers, but seemed to welcome it. Further, their citizens' committee on the closings provided input from the PTO, the NAACP, and other groups that Harry Howard rarely included.

The democratization of decision-making did not slow the change one bit, however. After soliciting opinions from virtually everybody who had one, the administration remained focused and decisive. The seven schools were closed just one year after the plan was first drafted in



PETER YATES

Angell Elementary principal Nan Gill with student Jeriesha Rogers. "I don't think I'd be doing what I'm doing without Dick Benjamin," says Gill, a strong supporter of the superintendent. "He motivates hard workers, those who get excited by change."

The case for Benjamin

Benjamin's ambitious changes have many critics, but the vast majority of the new principals are deeply committed to them. They are equally committed to the superintendent himself.

Nan Gill is in her fourth year as principal at Angell Elementary School, following eight years in various administrative roles, mostly special education. Gill's office is bright, clean, and meticulously organized, and her well-tailored blue suit would be appropriate in any corporate setting. In many ways she is the embodiment of the new generation of principals: young, energetic, with a restrained, professional demeanor. She is also a passionate supporter of the superintendent.

"He's a phenomenal risk-taker," Gill says of Benjamin. "He could have made [his job] much easier and batted a thousand, but he knows if you don't make mistakes, you're not doing much."

"He's not a person to take the easy way out, but a leader by example. His intellect is almost without bounds, and that makes him exciting to work with."

Benjamin's work ethic is legendary. "Dick is a very hard worker, putting tremendous hours in," school board president Lynn Rivers says. "No one can fault him on that."

He expects those who work for him also to contribute an extra measure of effort. "I had to drop something off one time at six-thirty in the morning," recalls Coleman Jewett, a former assistant principal. When he got to the administration building, "everybody there was already at it." Working weekends is not uncommon for the central administrators, and Benjamin's clerical staff is a model of efficiency and cooperation.

The superintendent engenders such loyalty by giving his subordinates lofty goals, a free rein, and a receptive ear. "I

don't think I'd be doing what I'm doing without Dick Benjamin," Gill adds. "He motivates hard workers, those who get excited by change. Dick is always there, putting these goals in front of us."

Benjamin frequently mentions the importance of granting autonomy to principals and teachers to reach their goals. "During Harry Howard's administration, all the decisions were from the top down," Community High dean Bob Galardi says. "Dr. Benjamin embodies a more cooperative, participatory approach."

Benjamin gets very high marks for his skills of empathy and listening. At board meetings, or even being interviewed, he takes copious notes, checking frequently to see that he has accurately perceived the speaker's concerns.

Even Benjamin's staunchest opponents describe him as "approachable," "charming," and "likable." A good place to gauge Benjamin's popularity is Bill Stolberg's State Street Barber Shop, where the superintendent gets his hair cut. "I hear it all," Stolberg says. "I hear people who think he's doing great, and some people who really are after him. But I tell you this," he adds. "After getting to know the guy, you can't help but like him."

Though Benjamin seems to have few truly close friends in the district, virtually no one in the school system has had difficulty getting along with him on a personal level. And some of his kind gestures go far beyond protocol.

When Bob Galardi's father died in a car accident, Benjamin was one of a small group of people in Galardi's kitchen when he returned from the hospital. "It wasn't like we were so close that I'd expect him to be there," says Galardi. While it certainly helped Benjamin's cause to have good relations with Galardi, then president of the teachers' union, not all his actions can be so cynically dissected. Tanya Israel served on the board of education in the 1970's,

1984-1985, and a mere two years after Benjamin took office.

Benjamin's deft solution to the district's two most intransigent problems solidified his reputation as a miracle worker. Instead of basking in that success, however, Benjamin and his board plunged ahead with more drastic plans. In 1989, just three years later, they transferred ninth graders from the junior highs to the high schools. The junior high schools (grades seven through nine) were transformed into middle schools (six through eight), which left the elementary buildings with one less grade than before. Thus, this single proposal affected every school in the system.

An obvious motive for creating four-year high schools was the declining number of students in grades nine through twelve, but it was not the only one. "There are far more advantages than disadvantages," says Pioneer principal Don Jones. "Ninth grade is part of [a student's] permanent academic record; the elective program is now booming—business, foreign language, and music are all up; and over ninety-five percent of the state's high schools are [grades] nine through twelve."

The structural shifts have been accompanied by an equally dramatic increase in the turnover rate of Ann Arbor's principals. Twenty-one of the twenty-seven present Ann Arbor school heads have been assigned during Benjamin's administration. Carpenter principal Genine Perigo, who was hired the same year as Benjamin, notes "Six years ago I was the baby, and now I'm the grand dame."

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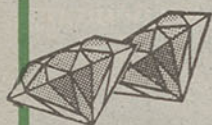
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PETER YATES

then took several years off before joining again in 1989. During the hiatus, one of her children was at home sick. When a board member called her during the illness, Israel explained why she couldn't talk at that moment. Benjamin quickly caught wind of it, and called to check on her son within hours.

"He has tremendous sensitivity to individuals," agrees Ron Williamson, the district's executive director for instruction. "That's [why] working long hours is acceptable."

Image vs. substance

Milt Riggs was principal at Eberwhite elementary from 1971 to 1988, and now enjoys his retirement at a pleasant house on Belleville Lake. In the sunroom overlooking the water are dozens of photos and citations, including several from his days as an Air Force fighter pilot, and an oil painting of Eberwhite given him by a former teacher.

Riggs is an easygoing, avuncular man with a frequent wide grin. Bring up a topic that interests him and he'll speak with enthusiasm and wit. Benjamin is one of the topics that will get him going.

While the principals Benjamin has appointed make up the core of his support in the system, some of his strongest critics—including Riggs—come from the ranks of those he has replaced.

"If I were a CEO, I'd hire him, because he can produce," Riggs says. "He is a nice

person, and he's also good on his feet, has very good PR skills." But, Riggs adds, "I'd look for him in a field other than education."

Riggs recalls a revealing exchange he had with Benjamin shortly after the superintendent arrived. Benjamin solicited "action plans" from principals, "with no guidelines, no format," according to Riggs. "He would not give us some idea as to what he wanted, despite our protests. I decided to give him an action plan that was nothing but educationese—gobbledygook."

Riggs says he submitted his plan, "fully expecting him to call me on this. But he sent it back with a praising letter. That was it. I knew he was a phony."

"I've heard so many people say he's brilliant, but I just don't see it. He's no heavyweight in the intellectual department."

Riggs also suspects that the superintendent uses his sympathetic style to defuse criticism without really responding to it. "He'll listen to you, hear you out, and not interrupt," Riggs says. "But he very rarely put anything into writing, and little came of our discussions."

Riggs had been principal of Eberwhite for seventeen years when he was asked to list his three choices for a transfer to a new school. "I put Eberwhite for all three, and never moved," he says—but he retired soon afterward. So did many other senior principals.

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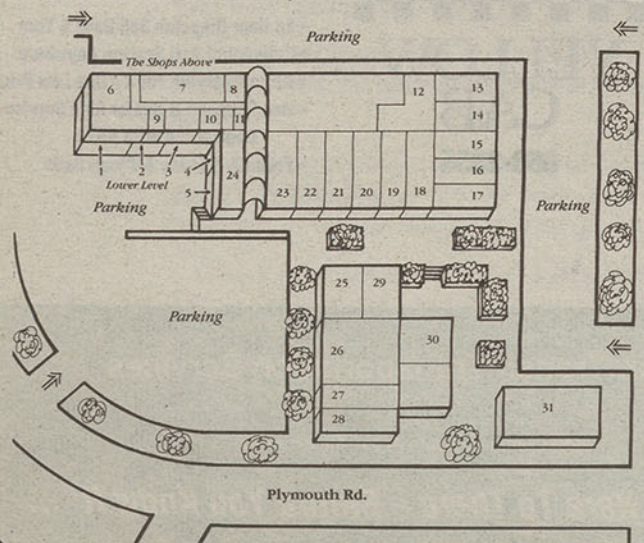
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GREAT EXPECTATIONS

Riggs praises a few of the new principals Benjamin has appointed, but says they're the exceptions. "Most of them are a lot of 'yes' folks."

Angry teachers

Carol Billings has taught English in Huron's esteemed humanities department for twenty-two years. Billings's home is small, tidy, and artsy, just like its owner. Her serene, almost sleepy expression belies the eminently capable and quick mind behind it.

Her tone is relaxed, but her comments are pointed as she discusses Benjamin and the effects of his leadership. Billings points out that as a result of the frequent transfers under Benjamin, some children have had two or three principals in their six years of grade school. Like many teachers, she complains that this situation has added substantially to an unsettled environment.

On issues of discipline, she charges, "the current principals are touchy-feely, and it's not doing the kids a favor. Teachers feel that if they report any discipline problems, they'll be left hanging in the breeze by the administrators. The violent kids just laugh at you."

"I don't think [Benjamin] understands the daily pressures," Billings adds. "He'll sit and listen and give you the world, but when it comes to day-to-day responsibility, he has no idea. His [salary] has to be justified, so he creates work. But the teachers have plenty to do. You can cut out three-quarters of the work they give us as worthless."

Billings's complaint elicits a chorus of support among school employees. The negative side of Benjamin's ambitious plans are incessant demands on the faculty. "We were bombarded with program after program," recalls Coleman Jewett, including the school closings, desegregation, the four-year high schools, and a constantly changing attendance policy. "Now that I'm out of the schools, I can sense the burnout of the teachers. There are too many workshops, too many meetings."

"The changes are coming so fast and furious," says Pete Collins, who has taught math at Huron for nine years, that "you have no time to recover from the last one when a new sweeping change comes up."

Among teachers, the grade reorganization was easily the least popular of Benjamin's projects, especially at the high schools. "Last year was the most stressful of my twenty-two years" in the Ann Arbor public schools, says Robert Albritton, band director at Pioneer. He says things were so bad that "you can almost write off" last year's ninth graders for future achievement.

"Benjamin has a tendency to load the plate," acknowledges Bob Galardi, who generally supports the superintendent. "We're not always so sure he recognizes the extra work involved."

This enforces a deeper suspicion among the teachers: that Benjamin is not aware of the amount of effort teaching itself demands. Though Benjamin has taught graduate courses and makes frequent visits to the school buildings, he has never taught full-time in grades K-12.

Benjamin received one of the U-M's first post-doctorate degrees in educational psychology in 1969 and went right into the Lansing district's administration the next year. He progressed swiftly there, becoming assistant superintendent for instruction in 1978. He followed his boss to the Fort Worth school system in 1981, where he served as assistant superintendent for planning and development.

Such a background is not without advantages. Some argue that for his job, administrative skills are far more important than teaching experience. His lack of classroom time might even afford Benjamin a valuable idealism—and a willingness to innovate—that experienced teachers may have lost. And his psychology background has been put to good use: he is approachable to a degree uncommon in upper-level administrators, and he's an unusually attentive listener.

Yet once the large-scale projects are completed, there is nowhere else to reform but the classroom itself—and there Benjamin is viewed as an outsider. To teachers like Billings, Benjamin's vision of "equity and excellence" is just so much psycho-babble, great on paper or cable TV, but of little use on a daily basis in the classroom.

Once the large-scale projects are completed, there is nowhere else to turn for reform but the classroom itself—and there Benjamin is viewed as an outsider.

Benjamin does occasionally present a specially prepared lesson, in Ann Arbor and elsewhere, on the general themes of societal priorities and change. A few years ago he delivered the lecture to Huron's senior humanities students on the last day of class. It was a disadvantageous time at best, but the results were even worse than Billings expected.

"He didn't last an hour," she says. "They asked him questions, and he couldn't take it. He always looks scared in our halls. He has no subject [experience], no concept of the academic process. He doesn't realize we're not baby-sitting."

Billings calls Benjamin a "vindictive little man" who protects his reputation by discouraging public opposition. Slauson music teacher Dan Long spoke out at a school board meeting on the importance of maintaining the music program, which was slated to be reduced. His principal called him in later that week to inform him that the superintendent felt such statements were not at all appropriate, and

that Long should refrain from talking about such matters at board meetings in the future. Another teacher was censured for talking privately to a board member about a school problem.

Few of the three dozen public school employees interviewed for this story were willing to go on record with negative comments about the superintendent. "You're either in or you're out," one teacher says. "And if you're out, you're in for a hard time."

Benjamin speaks

On Saturday morning, Dick Benjamin's Dodge minivan is the only vehicle in the Balas Building parking lot on South State. With ten days to go before September's millage election, Benjamin is so busy that he had to reschedule this interview—originally set for Sunday morning—because of a conflicting meeting. When he cheerfully opens the door at 10 a.m., he has already been in his office for two and a half hours. On his wall is a quote from Frederick Douglass: "Where there is no struggle, there is no freedom."

The election was hastily called after state budget cuts unexpectedly lopped \$4 million from Ann Arbor's state funding. Benjamin and the school board reduced spending by \$1.6 million, but decided to ask the voters to make up the other \$2.4 million by approving a Headlee override. Since voters barely approved a millage vote in June, putting another on the ballot so soon—however valid the reason—is a political risk. The odds of success are slim, and sharper budget cuts, including teacher layoffs, are already being prepared.

The millage's opponents have been claiming that neither higher taxes nor teacher layoffs are needed. They accuse Benjamin of wasting money on administrative overhead that should go to programs. Benjamin's salary has grown from \$64,000 to \$93,000 in just six years, they note, and the district's expenditures have almost quadrupled since 1970, from \$24 million to \$94 million. On paper, the administrative staff has grown by twenty-seven positions during his administration.

Like every criticism presented to him during a dozen hours of interviews, Benjamin is familiar with the charges. He responds to all of them with surprising good humor and objectivity.

He points out that sixteen of the twenty-seven "new" administrators were actually reclassifications—jobs that already existed, such as school athletic directors, but that now are considered part of the administration, not the faculty. Of the eleven true additions, he adds, most reflect new demands on the school system—special education administrators, substance abuse counselors, and "equity advocates" to serve as ombudsmen for students or teachers with grievances.

Benjamin volunteers that he has increased spending on some school programs that he believed deserved extra resources. "Six schools had a resource [extra] teacher," he notes. For reasons no one has ever satisfactorily explained, those happened to be the schools with the

richest, whitest student bodies. "So we expanded that to the other schools under Fund I. Hell, I'm proud of that increase!"

He's equally up front about complaints that he listens endlessly without making any meaningful response. "There are people who see me as very, very devious," he acknowledges. "I'm going to encounter people [for whom my listening style] is rare, and who will take [my attentiveness] as agreement." But he adds, "Just because I've listened doesn't mean I agree."

"I have found an uncommon percentage of people here who feel if they don't get their way, they haven't been heard. This district has spent an unconscionable amount of time dealing with appeals from people who simply want their way."

He readily acknowledges teachers' complaints that he hasn't shared their headaches first-hand. "It's accurate," he says. "I'll forever be trying to compensate for that lack, and I should be." He currently teaches one hour a week at both Pioneer and Huron.

On the other hand, he gives no ground on accusations that he plays favorites in administrative appointments. "One thing a superintendent ought to be judged by is the performance of his or her top appointments. There will always be criticism from those who don't get the spots, and there will always be conjecture. The fact is, [the transfers] are not unrelated to performance."

He's equally direct about complaints that he's overloading teachers. "I stand for really good wages, and for that, people ought to work hard. You're probably not going to get by doing the same thing you did last year. We need to work with people who think it is not part of their job to continually get better."

"If everyone pulls on the rope when they're ready, it won't be enough. We need to all pull together."

Finally, I ask how he responds to people who suspect his jovial, empathetic style is a facade for a savvy opportunist.

"Hell, I'm a nice guy!" Benjamin responds. "I make no apologies for that. But that doesn't mean I don't have lapses. People see [those lapses] and think that's the real me, but it's not true. I'm just a nice guy with occasional lapses."

Even most of Benjamin's critics agree that he's worked hard and provided strong leadership in tackling crucial problems. "Dick has a clear sense of where the district should go," notes Lynn Rivers. "All the desegregation work could not have happened without Benjamin."

Pioneer principal Don Jones concurs. "I don't think there's any question that we can't continue to educate just sixty or seventy percent of our constituents," Jones says. "Troy, Farmington Hills, Southfield—they're all hearing rumblings about what's going to happen, and they're not prepared to meet the challenge. Dick is way ahead on that issue."

Benjamin gets his worst marks on his strained relations with the teachers, and on the performance of the "multicultural program"—the blanket term for efforts to fully integrate minority students into the school system.

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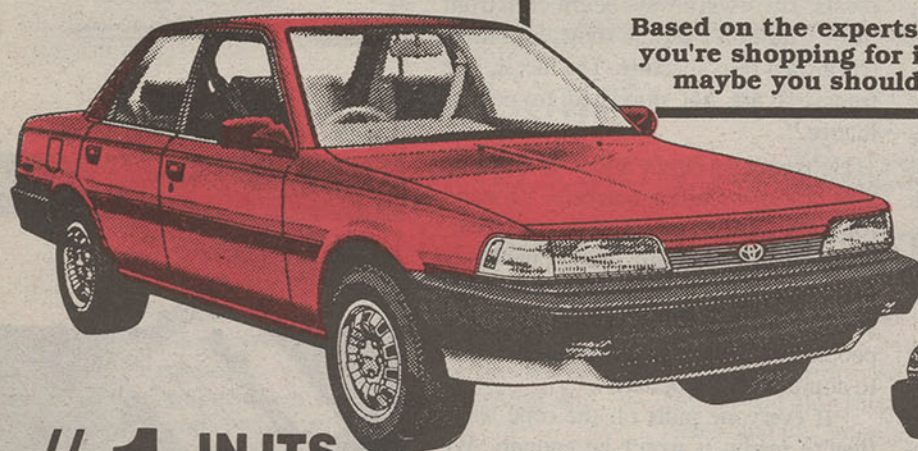


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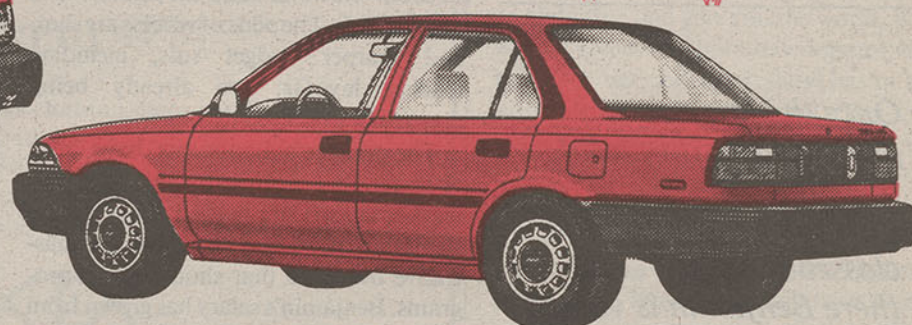
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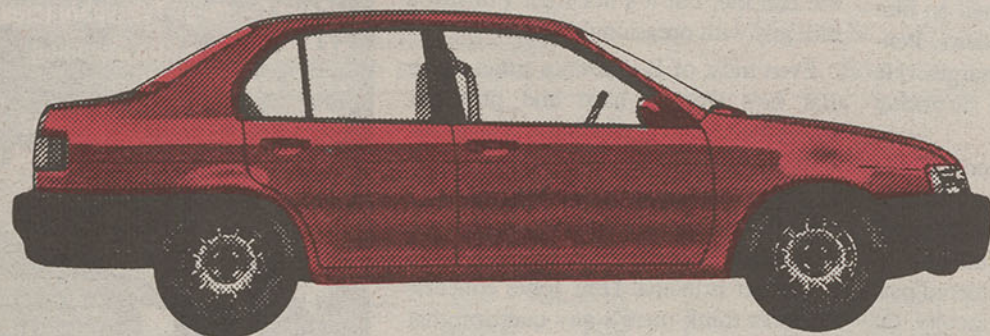
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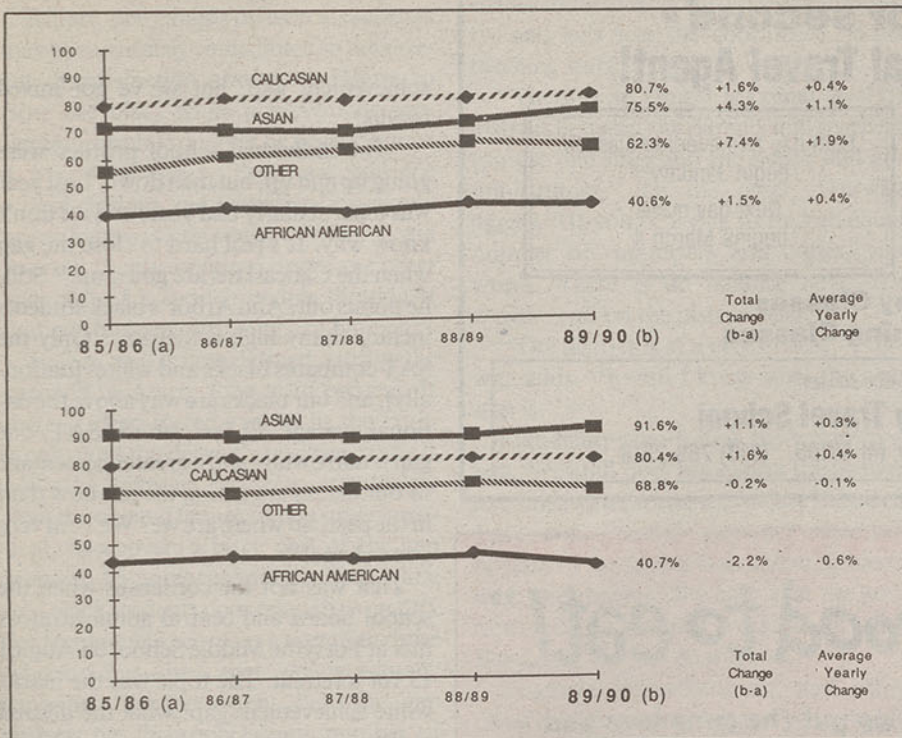


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GREAT EXPECTATIONS



Despite 5 years of intense effort, the gap between black and white students' performance on the California Achievement Test is virtually unchanged. Twice as many whites as blacks in grades 2-8 score above the national median on both the reading (top) and math sections of the test.

The Benjamin administration has spent considerable efforts on the school closings, desegregation, and the switch to four-year high schools. But it is on correcting the black-white achievement gap that Benjamin's group has pinned its reputation. The tremendous amounts of energy, money, and personnel dedicated to the problem have raised the stakes considerably. The focus on minority achievement has become so intense that it is the primary barometer by which Benjamin's staff measures itself, and by which others perceive it.

Five years ago, school officials expected that they would be able to shrink the black-white achievement gap. So far, they have made almost no progress at all.

The gap

When Dick Benjamin took office, he sought to establish "effective schools," as defined by the late Ron Edmonds, a one-time Ann Arbor High teacher who became a national educational expert. Edmonds defined effective schools as places where students performed equally well on standardized tests, whether rich or poor, black or white. Edmonds believed this could be accomplished by working more closely with teachers on classroom methods, by raising the academic expectations for all students, and by establishing clear-cut, testable classroom goals.

Ann Arbor's multicultural program was designed to accomplish these goals. The program entailed desegregating the schools and establishing a list of "common learnings" that each student would master at each level. Both were accomplished swiftly and efficiently, but the administration has been hammering out the rest of the multicultural program for years.

"Site-based management," which was

supposed to give more authority to school-level teachers and administrators, is "still very much on the drawing board," says a recently retired school employee. Further, plans to improve the classroom environment have not progressed much beyond determining some essential elements, such as providing a broader picture of world and American culture for all students, and creating and delivering a more accessible learning program for underachieving students.

In keeping with Edmonds's theory, the program's progress has been monitored by extensive standardized testing at every level. The good news is that on the California Achievement Test (CAT), the principal measuring tool both locally and nationally, the reading scores of both black and white students in grades 2-8 have improved slightly over the last five years. The bad news is that, despite some year-to-year fluctuations, the gap between black and white students remains huge: last year, 80.7 percent of white students were at or above the national CAT reading median, compared to only 40.6 percent of the district's black students. The gap in math scores was virtually identical, but had actually increased by 3.8 percent since 1985.

The school system's internal measures are just as bleak. The average grade point average for a black male last year was 1.8; for black females, 2.0. Their white counterparts average 2.7 and 2.9 respectively. Last year, 90 percent of white seniors graduated, compared to 80 percent of black students. Most striking, fully 70 percent of black males taking a science or math course last year received a grade of "D" or "E."

Despite these results, Benjamin is far from conceding failure in the multicultural program. "We're disappointed," he admits, "and it pains me that there is an

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GREAT EXPECTATIONS

achievement gap, but we've got mixed results.

"The individual school profiles were going up and up, but then down. Last year was a particularly bad year, and we don't know why. It's real hard to close the gap when the Caucasians are going up." Still, he points out, Ann Arbor's black students include many high achievers. "Only the SAT compares blacks and whites [nationally], and our blacks are way above the national average. In fact, on the SAT, our gap is narrowing, and a greater percentage of our blacks are taking the test now than in the past. So where are we? We're in very good shape!"

That was not the consensus when the school board and central administrators met at Forsythe Middle School on August 13 for a retreat. The topic was the black-white achievement gap: what the desired results were, how to get there, and how fast they could expect to get there.

Benjamin opens the retreat by identifying the three central obstacles Ann Arbor faces in tackling the black-white achievement gap: "A lack of focus in the school district, a level of racism and sexism in the community, and generally low expectations from everyone involved, the parents, teachers and students."

After this outline, Benjamin takes extensive notes while the trustees pick up his themes and elaborate. There is a unanimous affirmation that every student can learn, and that the lack of progress of some students "is not the children's fault, but the district's manner of dealing with those kids," as stated by trustee John Marriott.

Marriott also argues that the district "must get away from standardized tests [as a measuring stick] because they are just a diversion from our goals." Some trustees disagree, but can't pinpoint specifically what those goals are, or should be. The one area where there seems to be wide agreement is that the teachers are to blame for the lack of progress. "Teachers must believe that all kids can learn," Marriott comments, "and I don't think we've got that."

Past these platitudes, the ten-hour meeting has all the direction of a philosophical bull session over coffee. The trustees talk about whatever they want for as long as they want, but there is little agreement on the original issue: how to go about closing the gap. The one thing the trustees do agree on is that their goals—and the meeting—need more focus. The trustees repeatedly bemoan the absence of focus, while the administrators sit silently, working to stave off fatigue.

A notable exception is trustee Eunice Royster Harper. In response to the airy theoretical debate over the value of standardized tests, she energetically responds, "I'd settle for equal scores, or equal grades, or equal graduation rates. It's all better than what we have now. We've spent a lot of money and a lot of effort for very little results."

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Benjamin under pressure

In part, Benjamin's own early successes may have unfairly contributed to the present dissatisfaction about the failure to close the black-white achievement gap. Benjamin points out that he never claimed it would be easy. "Everyone said the school closings and desegregation would never happen," he notes. "When it did happen, [public opinion] tipped the other way. All of a sudden people thought if that can happen, anything can happen."

In fact, as it is now defined, closing the gap will be a very long-term process. If there is deep-seated racism in the community and the district's teaching staff, it will take years to eradicate—far longer than the normal tenure of one superintendent. Moreover, a large part of the gap seems to be purely economic; both white and black students poor enough to qualify for free lunches score far lower than those who do not—and that gap is actually growing. To the extent that the gap reflects the disproportionate number of blacks among the poorest Ann Arborites, it thus appears more intractable than ever.

In many respects, Benjamin has fortified his critics. His early success raised their expectations, his free release of data on the black-white gap has given them ammunition to attack his performance, his visible style has made him an easy target, and his solicitation of community involvement has given them a powerful voice.

It's likely that the headlines in the *Ann Arbor News* about failure to close the achievement gap played a part in September's millage vote. After winning every millage since 1984, Benjamin met his match in September, when the public voted two-to-one not to replace \$2.6 million of the \$4 million cut by the state.

By October, Benjamin was confronted with the petition asking for his resignation. "The interest in the petition is very strong city-wide," says Marcia Westfall, president of the Pioneer PTO and catalyst of the document. "The teachers really convinced us that we needed to get something going. Several hundred [people] signed it, from a wide range of schools and neighborhoods."

According to Westfall, lack of progress on the achievement gap is a key component of the current dissatisfaction with Benjamin and the board. "By now he's had plenty of time to do his programs, and a lot of people wanted him to succeed on that, too. He's bringing the top down to close [the gap], not by addressing the needs of the bottom."

Though many teachers and parents share Westfall's complaint, the numbers do not support it. Indeed, as Benjamin points out, the continued improvement of the best students has made the gap more difficult to close. But even on that issue, Benjamin is subject to criticism. Susan Hurwitz, the co-head of the district PTO organization, helped Westfall with the petition. "The district takes credit for the SAT scores and National Merit finalists they didn't create," she complains.

Benjamin "tried to change too many things too fast, without focusing on any

one thing," Westfall says. "He's been directing all the changes, and portrayed the parents as not knowing much. He's not listening to advice from the community, and he's lost the confidence of his teaching staff."

"There is an almost maximal level of distrust between the parents and teachers [on the one side] and the board and administrators," on the other, Hurwitz agrees. "If you're trying to find an equal number of supporters and critics, you won't. There is no balance now—the weight is all on the distrust side."

"The district is at a crossroads," Hurwitz adds. "I wish I knew what the next step is."

Like many who follow the school system, Westfall does not expect the answer to come from the trustees on the Board of Education. "Social issues are more important to the school board than academics," she charges. She adds that the petition reflects not just "discontent with Benjamin, but the board, too."

Teachers, administrators, and other observers share one thing: a remarkably low opinion of the school board. "It sounds snobbish, but the caliber of the current board is appalling," says Fritz Lehmann, a U-M professor emeritus of education. The most common complaint is that the board is now a political launching pad for those with little understanding of the schools. Worse, according to former principal Bob Carr, the current members seem "more interested in being the superintendent than a board of directors."

Looking ahead

If the level of distrust is unique to Ann Arbor, the black-white achievement gap is not. The few "model districts" addressing the problem nationwide are not doing much better than Ann Arbor.

Most school systems don't even acknowledge the gap; only 10 percent break down test data by race. Fort Worth and Lansing, Benjamin's previous jobs, are two that do. Before he arrived, racial breakdowns of data in Ann Arbor were very confidential, and far from the center of the district's concerns. Though the gap has not diminished under Benjamin, it is at least finally receiving the attention it richly deserves. In some respects, Benjamin is being punished for being the messenger.

Given the increasing dissatisfaction with his performance, though, it's no surprise that Benjamin is rumored to be looking for a new position. And it's common knowledge that interest in him is high in other districts, including Traverse City.

"I tend to think of [the frustration] as part of the job," Benjamin says. "The only real frustration I feel is about my ability to be effective. If I have used up my effectiveness, I owe it to the district to consider that . . ."

"I am going to take a closer look at a couple places. It might, in the end, be better for the district. But we're going to be doing strategic objectives [for the multicultural program], and it sounds like something I could sign on for."

"Whatever happens, it's a new era." ■

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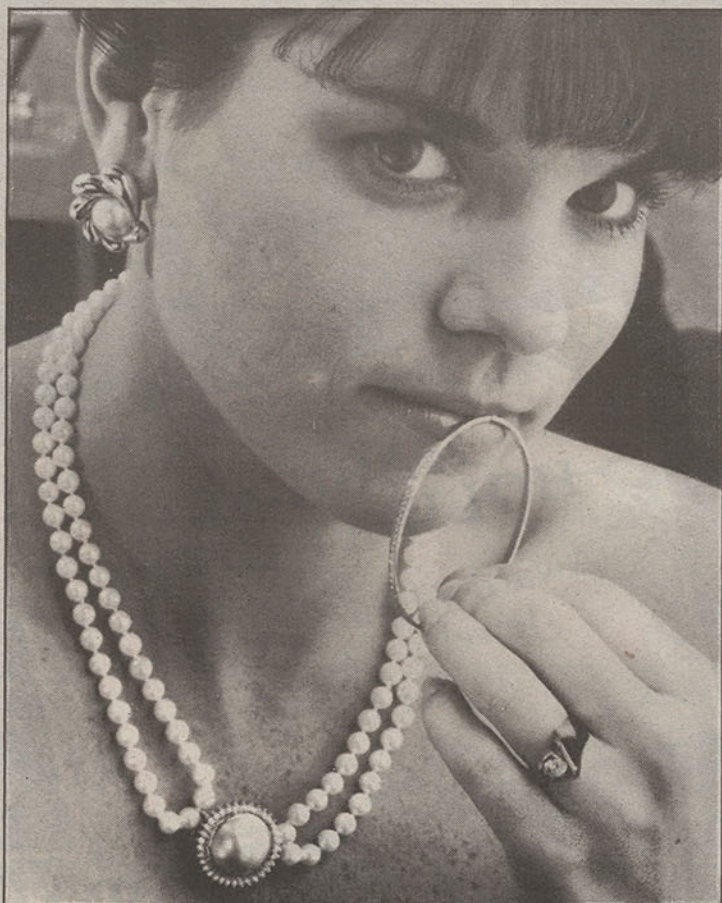
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The Migrants

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Each summer, 150 Mexican-Americans from the Rio Grande Valley harvest crops at the DuRussel vegetable farm. Here's a look at what their life is like.

by Suzanne Fleming

Valeriano Ortiz takes his white Panama hat from the peg beside the door and steps out into the cool late-September morning. At 6:30 a.m., the dawn comes slowly, lifting the mists from the fields and warming the small settlement of wood-frame shanties that surrounds him.

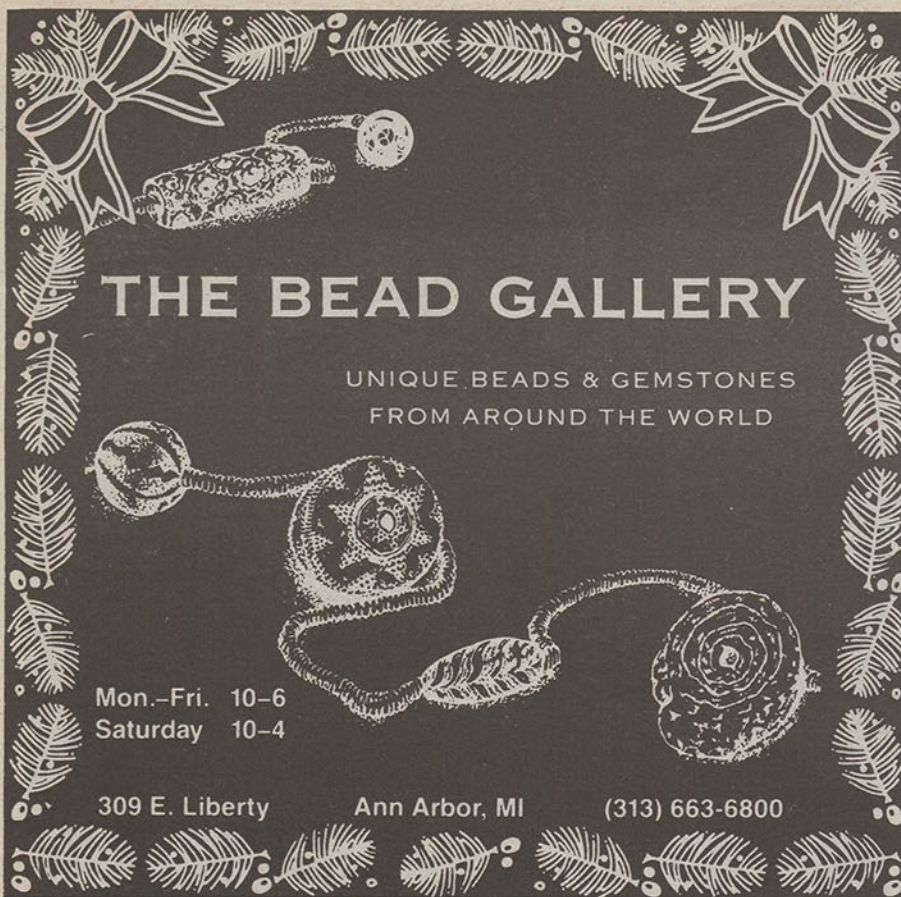
Radishes will be first today. His crew will harvest seven hundred boxes of them before they switch to green onions and, still later in the day, mustard greens. Ortiz got the word last night from his boss, Mike DuRussel, who decides which vegetables will be picked based on orders from stores around the state—and a few beyond.

Ortiz, who has been up since 4:30 a.m. reading his Bible and breakfasting on a ham sandwich, gets in his 1977 Chevy Blazer and heads out along a dirt road flanked with chest-high goldenrod. The 1,300-acre farm, about twenty miles west of Ann Arbor in Freedom Township, is known as DuRussels' Potato Farms, but it now concentrates on specialty crops such as broccoli, greens, radishes, and green onions; crops that require hand-picking. That's why Ortiz is here along with 150 other Mexican-American workers from Texas. "I know field work," he says.

Ortiz, fifty-five, has the leathery skin of a man who's worked in the fields since he was seven years old. His parents brought their ten children up from Texas every summer to harvest pickles in Shelby, Michigan. At first, he says, his mother ended up doing most of his row; but within a few years he was keeping up with the adults, getting paid twenty-five cents for pulling a hundred plants. At about \$7.50 a day, it wasn't a lot, but it was better than the thirty-five cents an hour they would earn in Texas. He dropped out of school, which he'd been attending when work allowed, in fifth grade, to spend more time in the fields.

Ortiz kept coming up to Shelby—mostly for fruit harvesting, stopping first in Indiana to plant tomatoes—until about nineteen years ago, when he and his wife, Maria, heard about the DuRussel farm





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The Migrants

OF FREEDOM TOWNSHIP

from a relative who had worked there. "Here, I can work for six months," he says. "It's the best spot for me."

Unlike Michigan's big crops—corn, wheat, barley, and soybeans—which are machine-harvested in one swoop, the DuRussels' specialty crops are gleaned continually throughout the summer. That makes for fairly steady work, at least according to migrant worker standards. Their work can be halted at any time because of rain or drought, and in any case, it comes to an end here by early November. Back in Texas, a few workers are able to find some work picking tomatoes, but most manage by living on unemployment—if they've gotten in their twenty weeks of work at at least \$100.50 per week—until spring, when the migration cycle begins again.

"It's a hard life," admits Ortiz. He hesitates, as if reconsidering. "But I don't want to be pitied," he says earnestly. "I like what I do. I like being outdoors." He gestures around him at the green fields that

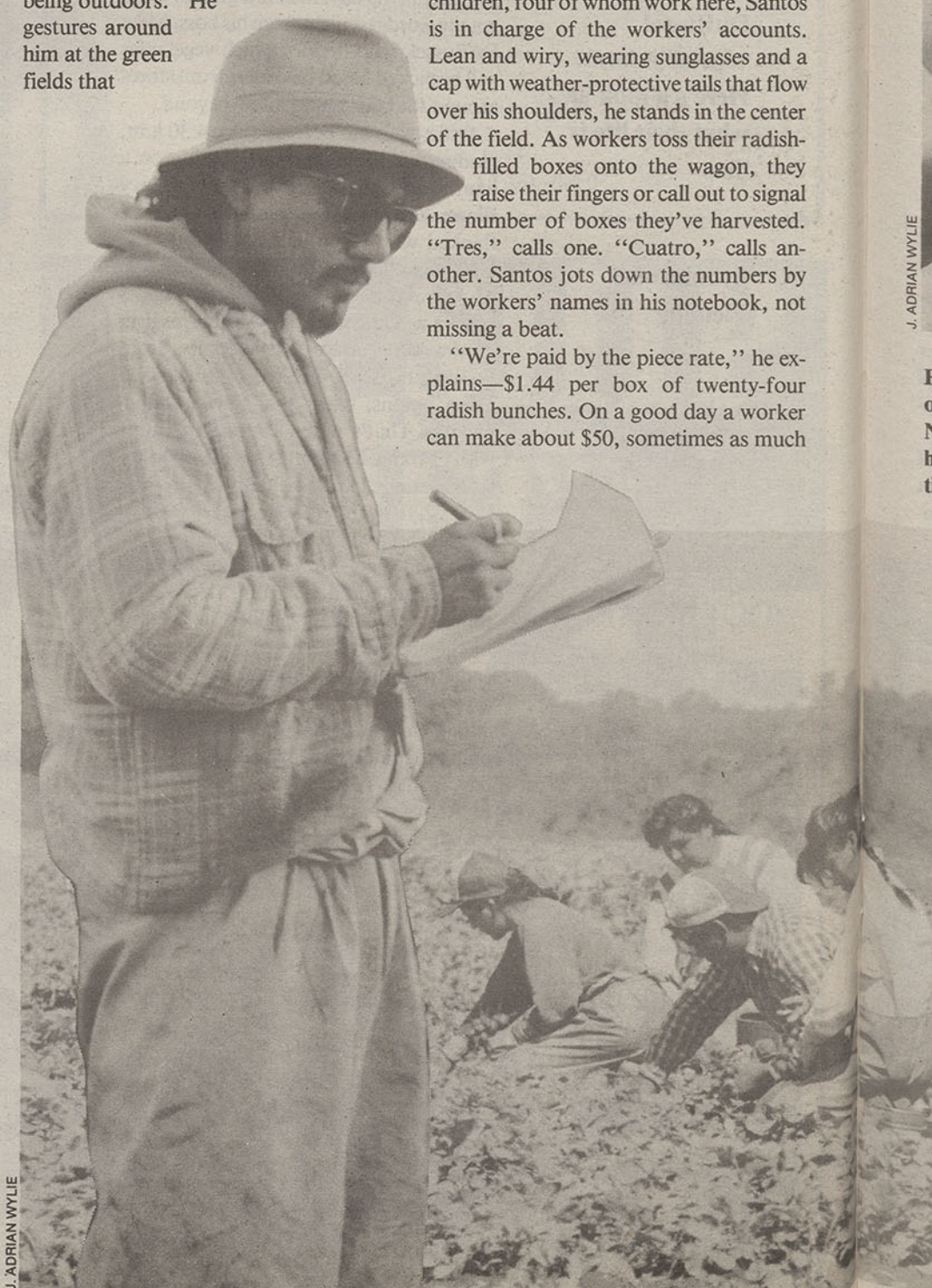
stretch from one horizon to another.

Standing in the radish field this morning, Ortiz sees Mike DuRussel already scouting the crop for signs of disease, as he does each day. DuRussel runs a business that's been in his family for five generations. His father and uncle started farming here on Esch Road twenty-one years ago, after moving from Mt. Clemens. Beyond DuRussel, in the next field over, a white tractor moves slowly against the horizon, cultivating the last crop of the season.

Closer at hand, about seventy-five workers are beginning to take their places. Though the sun is out, the morning is misty, and most wear yellow rubber rain-suits against the damp. Falling quickly into the rhythm of picking, they pull up plants with the right hand and slap them into the left hand until there are twenty, one bunch. Behind the kneeling workers the rows are soon strewn with clumps of bunched radishes, brilliant red against the black muck soil.

Val Ortiz walks over to his son Santos, thirty-two. One of Val and Maria's eight children, four of whom work here, Santos is in charge of the workers' accounts. Lean and wiry, wearing sunglasses and a cap with weather-protective tails that flow over his shoulders, he stands in the center of the field. As workers toss their radish-filled boxes onto the wagon, they raise their fingers or call out to signal the number of boxes they've harvested. "Tres," calls one. "Cuatro," calls another. Santos jots down the numbers by the workers' names in his notebook, not missing a beat.

"We're paid by the piece rate," he explains—\$1.44 per box of twenty-four radish bunches. On a good day a worker can make about \$50, sometimes as much



J. ADRIAN WYLLIE

as \$80. Other days the total plummets, though workers must be paid at least the minimum wage, now \$3.85 per hour.

By 8 a.m., the first filled wagon rumbles down a muddy path to the packing shed. There, more workers, gloved and dressed in raincoats and boots, wash the radishes by hand then send them down a conveyor belt to the hydro-cooler.

"We built it ourselves," says Mike DuRussel proudly. He's forty, a big man, friendly and willing to talk. The machine is about the size of a small car, but it looks more like a car wash as it sends dozens of water jets over the radishes. The water quickly cools the vegetables to 35 degrees, which considerably improves their shelf life, he explains. Next, the radishes are boxed, then covered in chipped ice. In an icehouse a few yards away, twenty-four tons of ice are made each night by a machine that cost the DuRussels \$40,000.

It's quite an investment, but DuRussel says their technology is one of the things

that contributes to the quality of their crops. It also allows them to demand a little more for their product and in turn to pay their workers a higher piece rate than other farmers in the state pay.

"It's pretty good money," Santos agrees, walking toward the wagon that's just returned to the radish field. "But I want another life."

What would he do? "I wish I knew." He hesitates, looking out across the fields where his wife, Arcie, is bent over her row, hard at work. "I'd like to stay in one place. My father told me to go to college, but I didn't listen to him."

"It's a job," Santos adds with a shrug. "It's a life. You get rained on, get dusted over. On Friday [payday], we bring beer to the fields," he adds. "And then," he pauses, "you wait for the next day to start."

Saturday is a workday. In order to make as much money as possible—for these workers, that averages about \$6,000–\$8,000 a year, according to Ortiz—migrants work six days a week, sometimes up to twelve hours a day.

At \$7,000 a year, these migrants earn well over the national average. Victor Oliveira, an economist with the U.S. Department of Agriculture, says annual figures are hard to come by, but the last time his group collected the information, in 1985, the average annual income of migrant workers from farm work was \$2,585 for 112 days of work. Most were able to boost their overall incomes by another \$4,000 from other low-skilled work, he estimates. Being able to obtain all income from one source, as the DuRussels' work-



Farm foreman Val Ortiz (above) has worked in the fields since he was seven years old, when his parents came up from Texas to pick cucumbers in Shelby, Michigan. Now four of Ortiz's children work with him at the DuRussel farm; son Santos (left) handles the piecework accounts. Working six days a week, up to twelve hours a day, the migrants earn \$6,000 to \$8,000 for the summer's work.



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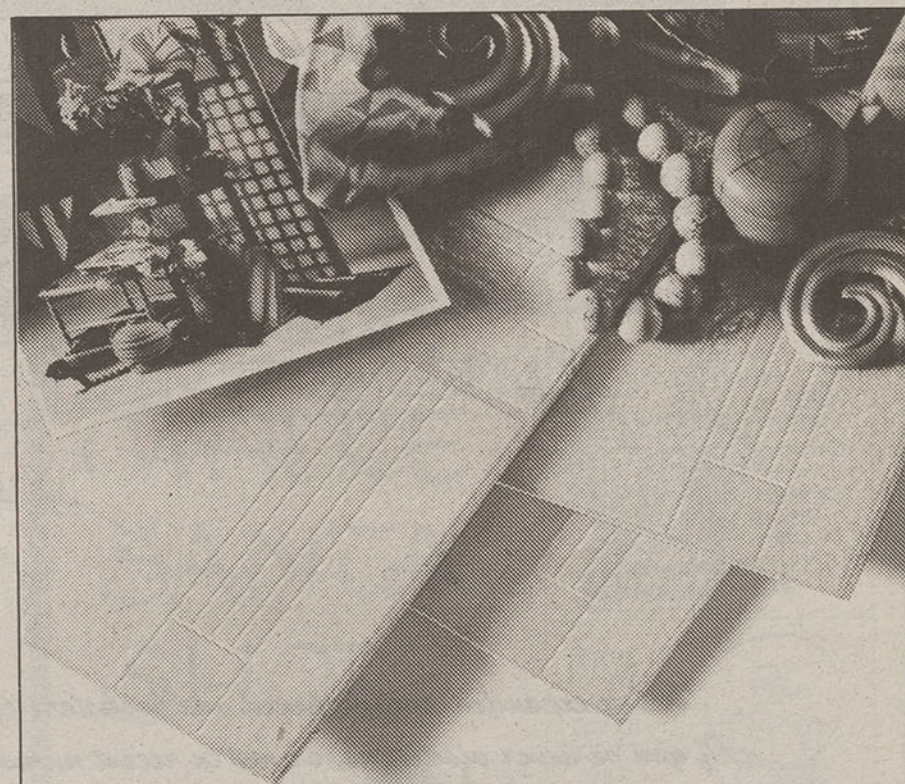
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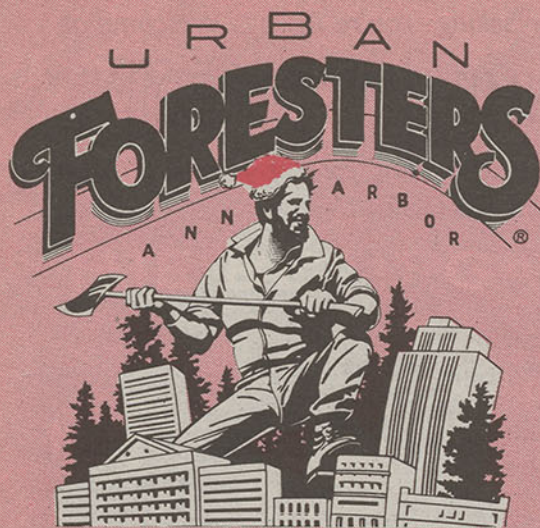
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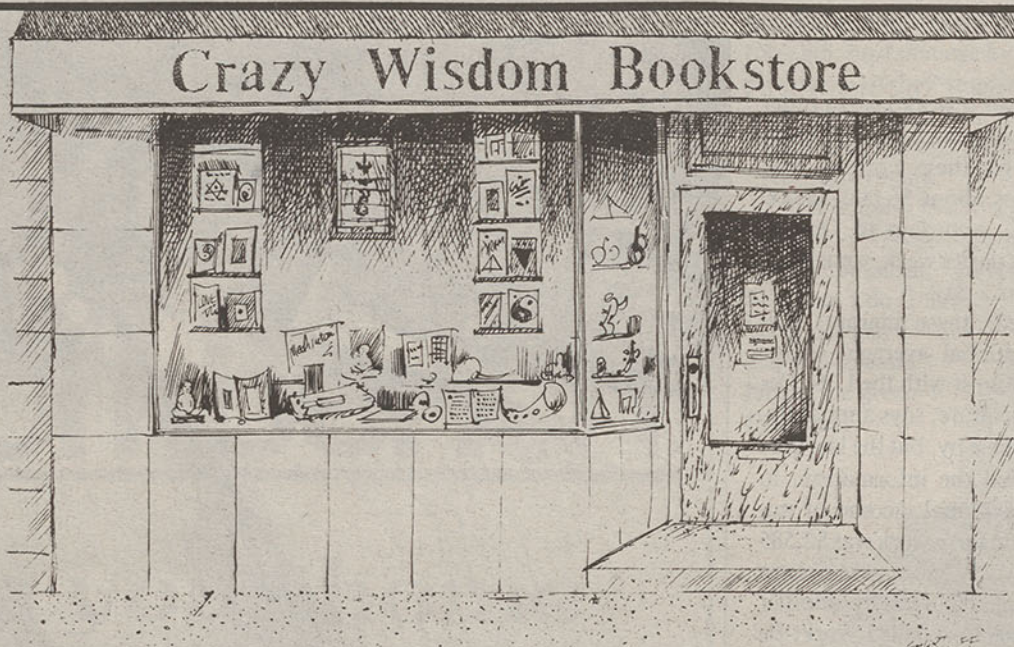
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The Migrants

OF FREEDOM TOWNSHIP

ers do, is unusual, he says.

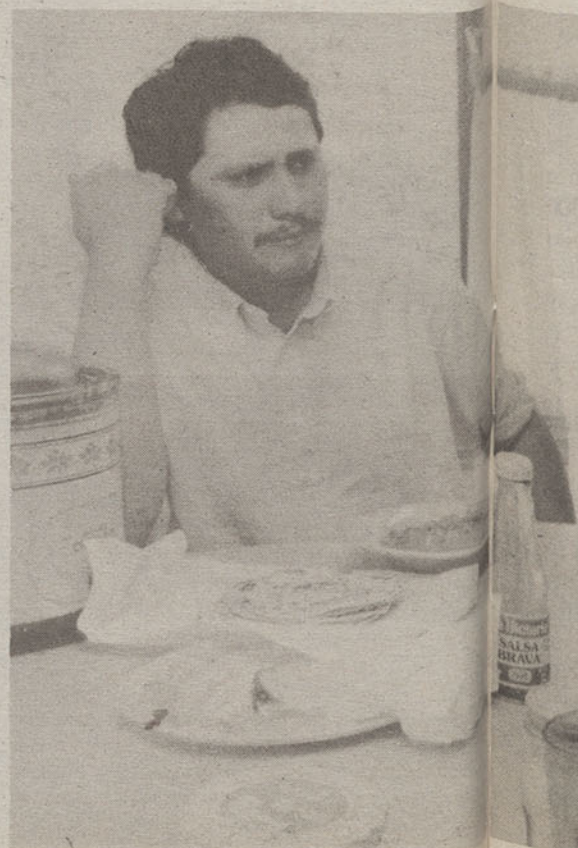
And it's one reason Ortiz counts himself lucky. "I like it here," he says. "I want to stay as long as I can." Still, he wants more for his children: "I want to give them more than my dad gave me," he says. Of his eight children, half have left the fields. Back in Texas, his oldest son, Juan, is employed part-time by the local unemployment office, Sylvester works in a garage, Elizabeth works as a dental assistant, and another daughter, Lupe, is a nursing assistant.

With Ortiz and his wife are two daughters, two sons, and their families. His youngest son, Arturo, twenty-seven, works today side-by-side in the field with his wife, Ana, whom he met here five years ago. (Their baby is back at the house with Maria.) Arturo wears a Panama hat like his father and doesn't stop working as he talks. "I don't want to do this all my life," he says. "It's not steady—all of a sudden a freeze or rains will come and you're out of work." He pauses then and pushes back his hat, his young face becoming serious. "But I don't like it when people come out here, already knowing what they want to write about us. I don't like people to feel sorry for me. There's work here, and that's why I am here."

It's work that, as DuRussel puts it, "nobody else wants"; work that a national employment survey rated the lowest of 235 occupations, according to Manuel Gonzales, director of the state's Office of Migrant Services. Yet nobody here complains. Why?

"Conditions are not bad here—better than average," says Luis Murillo, a social worker with the Washtenaw County Department of Social Services.

And for workers with the memory of the way things used to be, things may not seem so bad now. There are stories of un-



scrupulous farm owners; the woman who paid workers \$5 for a day's work; the man who brought workers to a camp without community toilets. It wasn't until the late 1960's that migrant workers received any employment benefits, such as the minimum wage and Social Security, says Gonzales. They still are not eligible for overtime, vacation and holiday pay, or medical insurance coverage, and they are not unionized.

Most know no other life. Santos Ortiz describes his father's entire life as one of "work, work, work."

"Working in the fields is all I know," Val agrees. An easygoing man, he adds philosophically that it doesn't do to "put too many thoughts in your head about how hard you're working. Just be happy. It's the best way."

Anne Wright, a neighbor of the DuRussells, offers another explanation for the workers' stoicism: "Do you think they want to lose their jobs? You know the saying, 'Don't bite the hand that feeds you.' " She hints darkly that trouble has come to those who have talked too freely in the past.

Justo Hernandez of MSU's School of Labor and Industrial Relations agrees with Wright. "The fear of retribution is always there. If you complain, you're going to get thrown out of your job and living quarters," he says.

Hernandez, who has been active in the state farm labor movement for many years, doesn't think much of the benefits that have accrued to migrant workers over the past three decades. "Band-aid stuff," he calls it. At the heart of the rights due farm workers, he believes, is the right to unionize; while farm unions are legal, they don't receive the same protection under state and federal labor laws that other unions do. Until that changes, Hernandez says, nothing will change in the fields. He adds that it is not in the interest of Michigan's well-organized agricultural lobby to accept changes that would improve the status of the 45,000 farm work-

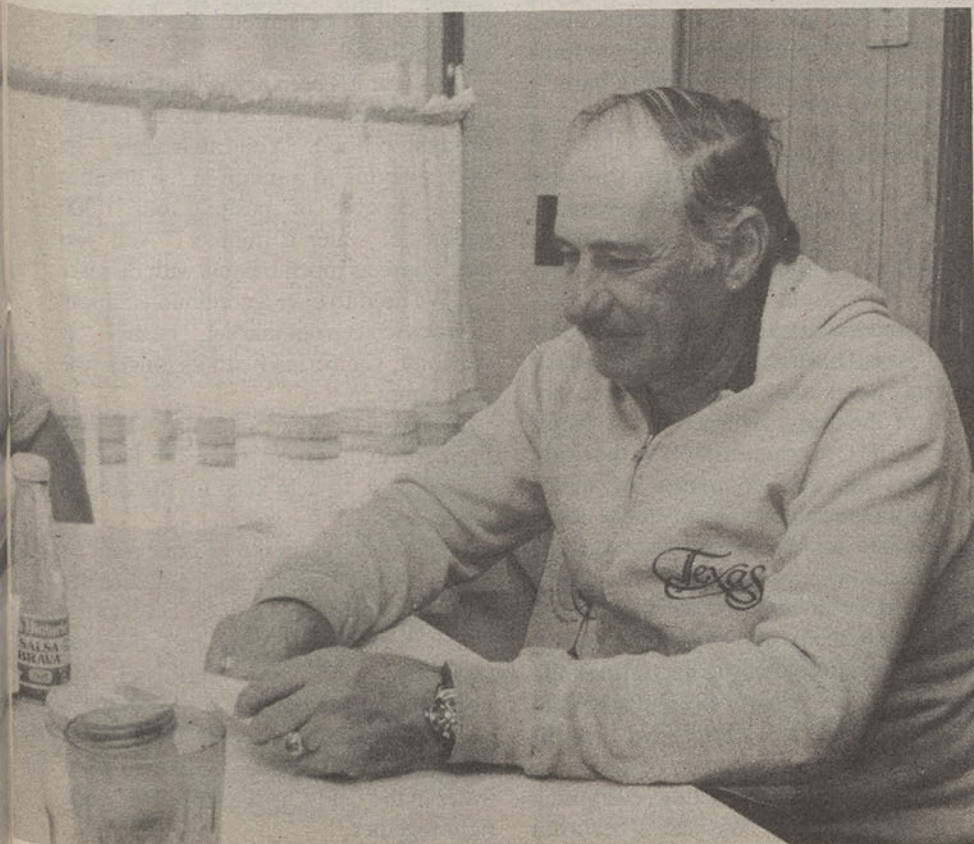
ers who migrate to the state each summer.

Mike DuRussel, who says one-third of the farm's gross income goes to the workers, disagrees. "People are only going to do as good a job as you treat them," he says, pointing to improvements made and about to be made on the farm. For example, he's currently building new housing, financed by a loan from the Farmers Home Administration. For the first time, the housing, which is provided rent-free to workers, will include indoor toilets and showers (workers now share two community bathrooms). Surprising, maybe, but DuRussel says the workers tell him the housing conditions are better here than anywhere else they've been.

That's not the way to look at it, counters Anne Wright. "What other U.S. citizens live without a bathroom in their houses?" In some ways, Wright's quarrel seems less with her neighbor than with a society that allows such inequities to exist. "I have a hard time dealing with knowing that there are those next door who don't have a working refrigerator and stove, and there are other people out there who can get rid of an appliance just because it's not the right color," she says.

Wright doesn't like the way the workers are treated by the farm owners or the community in general. "It's a worldwide problem, but years ago I made up my mind if there was anything I could do [to help] where I was, I would do it." A woman who, by her own description, is "not afraid to rattle chains," Wright doesn't work with any formal organization. Instead, she holds an open house at her home once or twice a summer, where she offers items—furniture, bedding,

Val Ortiz and his youngest son, Arturo. "I don't want to do this all my life," says Arturo. "But I don't like it when people come out here already knowing what they want to write about us. I don't like people to feel sorry for me. There's work here, and that's why I am here."





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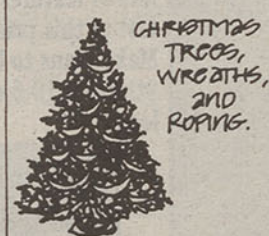
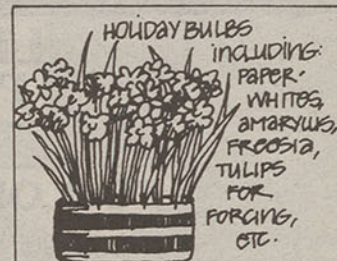
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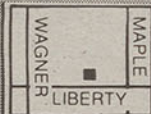
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The Migrants

OF FREEDOM TOWNSHIP



Maria Ortiz raised six younger brothers and sisters after her parents' death, then eight children of her own, all while working in the fields. Now, a state fund pays her to care for other workers' small children.

clothes—that she has collected for the workers. Others in the community, the churches, and Manchester Family Services, also reach out to the migrants, making social visits, offering emergency food and other help.

"The church people here are so good-hearted they go overboard sometimes," says DuRussel. "They don't realize these people are making a good wage.

"Things have improved for the migrant worker," he adds, and he's happy about it. "They're human beings, they're families. And," he adds, "they work hard."

Val Ortiz and Mike DuRussel lean against a blue Ford Silverado pickup parked by the radish field stretching out before them; the foreman and the farmer. "We grew up together," says DuRussel. The two met nearly twenty years ago, when DuRussel, just out of the army, returned to the family farm, and Ortiz came to work in the fields.

They talk this noon hour of shared memories; driving somebody to the hospital in the middle of the night, getting another worker out of jail after he'd been arrested for having a concealed weapon in his car. (It turned out, DuRussel explains, that he was just taking his harvesting knife from the field.) But mostly DuRussel and Ortiz talk this day about what brought them together—the crops.

"Last year, the first of June, everything was looking good. We had a beautiful

crop," recalls DuRussel. "Then we had eleven inches of rain in three days."

"Water came out of the ditches and flooded everything," says Ortiz.

"We thought we were going to be out of business," says DuRussel, shaking his head.

"And we were going to be out of work," adds Ortiz, whose workers had just arrived at the farm.

"But we started planting again and it turned out to be a pretty decent year," says DuRussel.

This year it's been dry, which brings its own problems. But DuRussel prefers drought to flood. "You can irrigate," he says, pointing to a pump in the distance that's capable of pushing out 1,300 gallons of water a minute. "And you don't have as much trouble with disease.

"We need to have a continuous supply of crops to keep our market," he says. "If we don't, California [with its longer season] jumps in."

DuRussel counts on Ortiz, who has been foreman almost from the time he started here, to help keep up the quality and quantity of the crops.

"I want everything to be done right so [the DuRussels] will sell more and then my people will make more money," says Ortiz.

"If there's a problem, he's there to straighten it up," says DuRussel. "If someone out there in the field is doing a lousy job of cultivating, he'll tell me, 'Get that guy off the tractor,' or if we need water in the fields, he'll tell me. We work right together."

"I wouldn't want [Ortiz's] job," says a young worker who won't give his name. "He's just one of us, more a friend than a boss, but he has to get the most work out of us he can. And if the order isn't right"—if, for example, someone's shorted on the specified number of plants per box—"he gets the blame."

Ortiz says he didn't want the job at first, either. "You have to work your mind so hard, you get more tired of using your mind than working your body." With time he's gotten used to it, even the unofficial work that goes on into the night. "Sometimes the people come and wake you up because somebody's getting in a little quarrel. You have to go and tell them to put it right. You feel like a preacher more than a foreman," he says with a small smile.

"He keeps harmony within the people," says DuRussel.

It helps that most of the workers have been coming here for many years. In fact, many of them, all from the Rio Grande Valley in Texas, are related to Ortiz. "I always choose families," says Ortiz. "They're quiet and they're here to make money." Single men are less stable, he says, and "they drink a lot."

Still, wearing many hats, playing the middleman, can be trying. "Sometimes I go to bed with my fist like this," says Ortiz, clenching his hand. "But the next day . . . well, it's another day." He shrugs.

It's late afternoon. Back at the camp, Maria Ortiz, fifty-six, sits in a shawl-covered chair in the converted trailer she shares with five other people: her husband, Val; their youngest daughter, Terri; son Arturo; his wife; and baby Arturo. Daughter Ramona, her husband, Robert, and their baby live in an attached lean-to shack. Maria, a softspoken woman with short graying hair brushed back from her rounded face, is holding her grandson.

One of a few women who stay behind to care for the workers' small children, Maria is paid through a state-funded program to provide child care. It wasn't always this way. She remembers taking her own children with her into the cherry orchards where she worked as a young woman. While she lugged a forty- to fifty-pound fruit basket up and down a ladder set against a cherry tree, her children stayed below in a playpen, sometimes reaching up to pull down some cherries. Other workers' children, still too young to work, had to stay in the car all day, says Luis Murillo, who administers the child care program through his county office.

Before Maria and her husband came to the DuRussel farm, they used to sleep in barns. "We slept on the floor," she recalls, and they cooked by kerosene. Just having a trailer with three rooms, electricity, and water means a lot. And back in La Villa, Texas, where her family lives in the winter, they own a small farm. She just hopes her furniture will be there when they return. Last year, while the Ortizes were working in Michigan, "somebody broke in and took everything we had."

Maria is joined now by Terri, home

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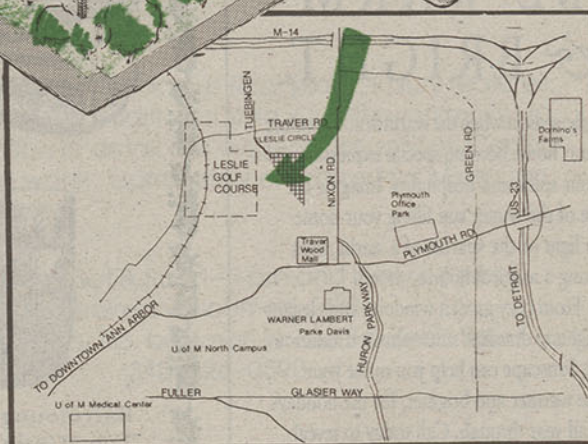
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The Migrants

OF FREEDOM TOWNSHIP

from school. Twisting around her mother's chair with easy ten-year-old grace, she helps when her mother's English falters.

Maria is talking about the past, about how her father was killed in a car accident involving kerosene. "It was a . . ."

Maria says, searching for a word. "An explosion, Mama," prompts Terri, who goes on to explain how her mother lost her parents, both migrant workers, when she was young.

Orphaned, Maria's six younger brothers and sisters came to live with her during her first year of marriage. Working in the fields from Shelby, Michigan, and on to Indiana, Washington, and California, she raised her siblings and, partly at the same time, her own eight children. She says only, "It was hard work."

Recently her poor health—she has hypertension—has brought her in from the fields. She's glad she can still make a little money caring for children, but it's not enough to save for medical care. The Ortizes, like the other working poor in this country, fall between the cracks in the health care system. Their employer, like every other crop grower in the state, provides no medical insurance. ("We can't afford to pay it," says DuRussel.) And during the peak crop season, the workers make too much money to receive Medicaid, eligibility for which is based on monthly income.

Nevertheless, public health nurse Cynthia Carnevale, who makes weekly visits to the camp, says the workers are generally in good health. She attributes this in part to the fact that they are "concerned about their health" and in part to the fact that she's been able to advocate, over the years, for more medical services. A state-funded van now stops by the camp every Wednesday evening. For \$3 a visit, a doctor and nurse provide minimal services, says Carnevale. Conditions such as Maria's hypertension are adequately managed through such care, she adds.

Still, if Maria had to be hospitalized, as three fellow migrants were this summer, there would be no way to pay. "I don't know what we'd do," says Maria.

Probably the hospital would never collect, admits Carnevale, who has been trying without success to come up with some county funds to help pay the three workers' bills, each about \$10,000.

A more typical problem Carnevale faced this year was trying to obtain dental and vision care for the migrant workers. This year, First Presbyterian Church of Ann Arbor sponsored a health fair to screen for health problems, then paid for follow-up dental and vision care. But these are not long-term solutions, Carnevale admits, and it will be a constant challenge to find ways to see that the migrants get the health care they need.

Ten-year-old Terri, wearing a T-shirt and shorts, her hair pulled back in a ponytail, hasn't had to worry about such things as medical insurance yet, but she knows she doesn't want to be a farm worker.

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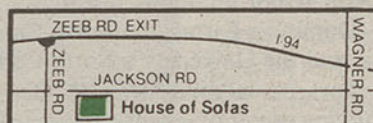
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"Too hard," she says, wrinkling her nose. "I want to be a teacher. My dad says he'll save money and when I'm bigger, he'll take me to college."

"She teaches her little nephews," says Maria, patting her daughter's leg.

"Me and my friend, we like to play we're teachers," says Terri, nodding.

Terri is one who benefits from a program for migrant workers' children in Manchester's Klager Elementary School. Initiated in 1987, the state- and federally-funded program aims to enrich the children's reading, language, and math skills. For the first time, migrant children are able not only to start the school year while still in Michigan, but also to attend a summer program that functions as both day care and education. Field trips this summer brought the children to the Manchester Fair and into Ann Arbor to the U-M's Matthaei Botanical Gardens, Domino's Farms, and Cobblestone Farm.

The school program helps the migrants feel more a part of the community, says coordinator Cheryl Call. That has not always been the case in the small, old German town of Manchester.

"The migrants stay to themselves," says Mark Luckhardt, a bearded young self-employed electrician who lives down the road from the DuRussels' farm. Holding a puppy, he leans against a table covered with ripening tomatoes in his yard, and observes that the community has not always been particularly welcoming, either. "You hear the occasional racial remark," he says. "You might expect that here—there aren't any blacks or anything." He goes on to say he's not aware of much of a racial problem, however. It's more a matter of people just going their own ways.

The school program may change that, says Mike DuRussel. "Kids are making friends at a younger age."

But Anne Wright is not so sure that the gains made in elementary school hold as the children move into middle and high school. That's when they start to drop out, she says. There is pressure, in some families, to return to the fields and contribute to the family income. And that's when racial prejudice begins to surface, says Wright. She says her daughter, recently graduated from high school, used to get in trouble with her peers for befriending migrant children. Her classmates sometimes referred to them as "spicks."

Wright says there have been other examples of what she considers discrimination. Her daughter Lynette says that a couple of years ago she saw migrant workers trying unsuccessfully to get gas at a local store. The pump wouldn't work for the migrants, but when she and her sister pulled up, the pump worked for them.

"They don't like Mexicans at that store," says Maria Ortiz, who will not say anything further.

George Wacker owns the combination gas station, bottled gas supply, party store, and garden equipment company down the road from the DuRussel farm.

He says the alleged incident never happened. "I don't know what Anne Wright's ax is to grind," he says, "but every few years she says something against us, and this time I am not going to stand for it." He says his pumps are all authorized—ready to pump—at all times, and the attendant doesn't really notice who is at the pumps until they come in and pay. If the pumps were not working that day, it might have been due to an electrical storm, or maybe the attendant had forgotten, momentarily, to turn on the pumps. He denies any intent to discriminate against anyone.

"They're good customers," says Wacker of the migrants. "We don't have any trouble with them." He tells how he goes out of his way to help those with English difficulties make sure they get the correct change for their purchases. He says the woman who works for him in the evening enjoys visiting with the workers who come in and is even learning a few words of Spanish. As for contact beyond that, Wacker, leaning back against a parked truck, says matter-of-factly and without a trace of unfriendliness, "They come here to work, not to socialize."

Wacker's laconic words may well reflect the sentiments of many of the workers. "I don't have time to get out much," says Ortiz. "I work until dark and by then I'm tired."

But some in Manchester would like to see the migrants become more involved in the community. Joanne Fredal, who is a liaison to the migrants for Manchester Family Services, says, "We need to let these people who work hard to put food on our tables know we like them."

This summer Fredal's church, St. Mary's, held a dinner and dance for the workers. The fiesta, complete with a mariachi band, was held at the Knights of Columbus hall after a baptism service for migrants' babies. "The hall was filled," she says, though she notes that despite an invitation from the priest, only "a handful of parishioners" were among the crowd.

The sun lies low, casting long shadows over the fields. The green leaves have picked up the luminous cast that sometimes comes late in the day, and the crops seem to glow. As the workers slow down, preparing to leave the fields, there is a rise in conversation. One woman stops to finish off a small meal of green chiles and tortillas.

It's peaceful here. Indeed, this evening it seems a place where one wouldn't mind spending some time.

But there are days of rain, too, without paychecks; cold, finger-numbing mornings, and no matter how things are today, a common history of hard times and life on the move. Despite the newly won employment benefits, not much can touch what is at its heart a life outside the mainstream, an uncertain existence, dependent on the season, the weather, and the employer's good will.

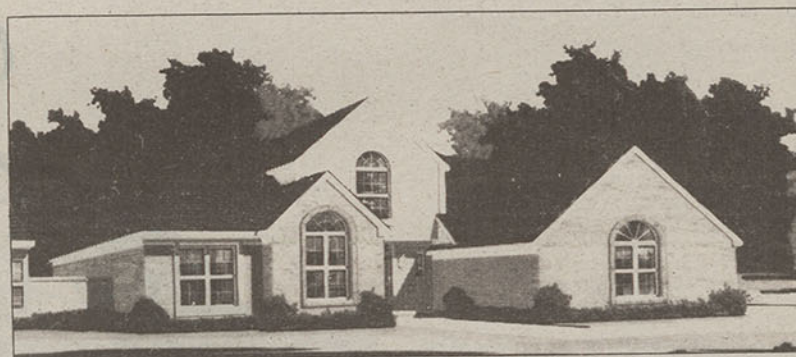
As Santos puts it, "You get rained on, get dusted over . . . and you wait for the next day."



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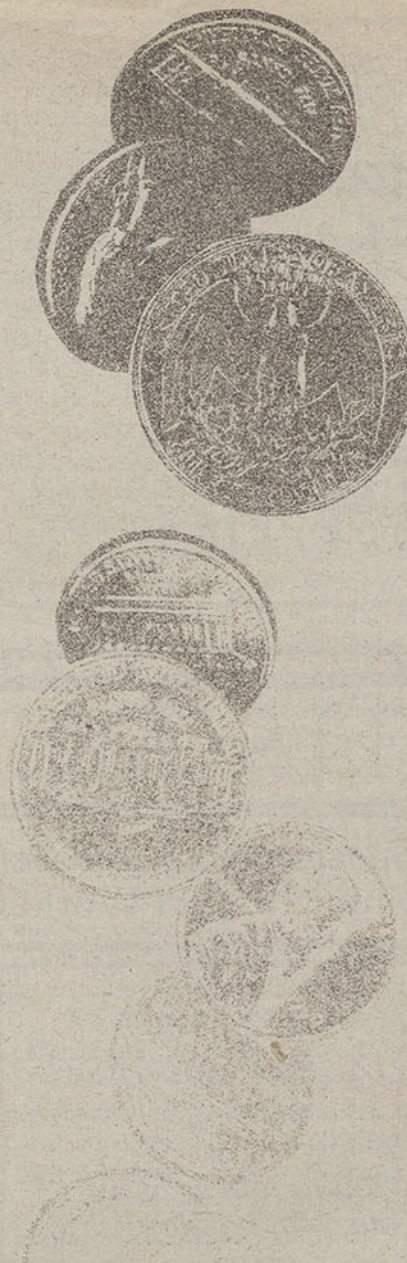
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THE STATE VS. THE UNIVERSITY

As state support for higher education has slipped, the U-M has fared especially badly. With the future looking bleak, President Duderstadt foresees a new kind of university emerging.

By Ken Garber



Provost Gil Whitaker steps to the front of the long conference room and places a slide into an overhead projector. It's the October meeting of the University of Michigan regents, and the stocky, white-haired Whitaker is making the opening presentation. A graph showing state appropriations for the U-M over the last twenty years, adjusted for inflation, appears on the screen.

It's a grim picture. The curving line traces a pattern that suggests, in rear silhouette, the hull of a ship listing badly to starboard. To the left, before 1980, state appropriations stay at or above the waterline (the 1970 level, adjusted according to the Higher Education Price Index). The 1980's, in contrast, are all below water, with the big dip in the middle representing the state recession of 1980-1983.

"From 1970 to 1980 the real value of state appropriations was either stable or growing above that 1970 level," Whitaker says solemnly. "Since 1980, to date, it has been below that 1970 level in real terms." Whitaker then presents the university's 1991-1992 request for state aid: an 8.5 percent increase from last year's appropriation. If granted, it would put the U-M over the line for the first time since the 1970's. After a brief discussion, the regents vote unanimously to approve the request.

It's a yearly ritual that has become as



"If we continue on the road we're headed down, I'd be very surprised to see a significant recovery for support for higher education, or education in general, in the state during the 1990's," says U-M president Jim Duderstadt. "In a sense, the university is going to become more private-like."

automatic as complaining about winter weather. It's also as futile. There is no chance that the U-M will get its requested increase; given the dismal state budget situation, Whitaker himself believes the university may have to fight just to match last year's \$254 million appropriation.

State money makes up over 40 percent

of the university's \$600 million general fund budget. Twenty years ago, however, it made up 60 percent. Speaking two weeks after the meeting, Dick Kennedy, the U-M's vice president for government relations since 1974, puts the best possible face on the situation. "I don't get pessimistic," he says. "I have been through it

too many times. We'll weather the current storm as we have in the past."

The U-M's survival isn't threatened, of course. But an increasingly tight-fisted state government has already forced major changes in the financing and character of the university, and more changes are coming. "Obviously, if we continue on the road we're headed down, I'd be very surprised to see a significant recovery for support for higher education, or education in general, in the state during the 1990's," says U-M president Jim Duderstadt.

Unless state government takes dramatic measures to find new money for higher education, says Duderstadt, large tuition increases will be necessary to sustain the U-M and the state's fourteen other public universities. Duderstadt already sees a nationwide shift away from the traditional notion of a public university—financed through a combination of general tax levies and minimal tuition—to what he calls a "user-fee" model: those who benefit pay. Concludes Duderstadt, "In a sense, the university is going to become more private-like."

Coming after a decade of tuition hikes that have far outstripped inflation, it's a bleak prognosis for the college students of the next decade and beyond—and their parents. But as Duderstadt sees it, the U-M has no alternative. At stake, he says, is the U-M's position as one of the top universities in the country.

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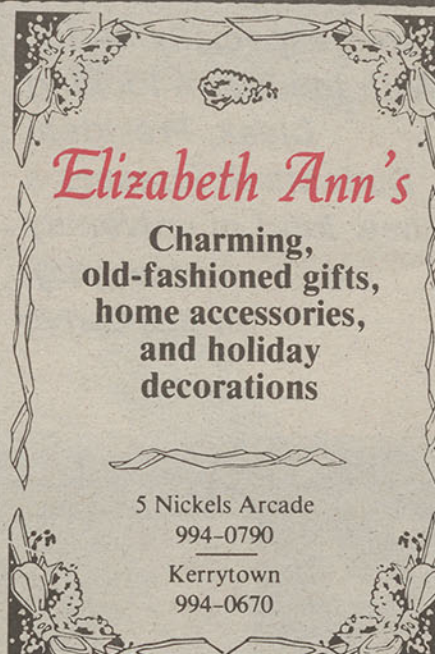
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U-M FUNDING continued

For more than a century, the U-M has been recognized as one of the best universities in the U.S. That's largely due to a history of strong state support dating back to the nineteenth century. But since 1970, the state of Michigan has slipped ten notches—from sixteenth to twenty-sixth among the fifty states—in per capita support for its higher education. At the same time, other state schools have been much more successful than the U-M in lobbying for that limited pool of money. Since 1985, the U-M has ranked dead last among the state's fifteen public universities in percentage increase in state funding.

The U-M finds itself in this dilemma because of a killing combination of political misfortune, government decisions, and economic trends.

The U-M's lack of political clout in Lansing has been a recurring story for the last seven years—ever since the Republicans took control of the state senate and installed East Lansing Republican Bill Sederburg, a former MSU student and faculty member, as chair of the senate appropriations subcommittee for higher education. His house counterpart, Democrat Morris Hood, represents a district on the west side of Detroit and studied at Wayne State University. "It's obvious they're looking out for the interests of their own institutions," says Dick Kennedy.

Others say that's putting it mildly. According to state senator Lana Pollack, Sederburg and Hood not only work for their own schools, but are "directly hostile" to the U-M. "They seem to take a perverse pleasure in dragging the university through the mud."

The amiable and boyish looking Sederburg (he's forty-three) doesn't deny that he's helped MSU during his tenure. But if he has a personal grudge against the U-M, he's careful not to show it in public. Sederburg and the U-M have squared off so many times that his adversary role has become almost ritualized; whatever animosity exists stays cloaked in a layer of irony.

State appropriations for Michigan public universities (percentage increase, 1985-1990)

	pct. increase	ranking
Saginaw Valley	58.6%	1
Grand Valley	46.7	2
Central Michigan	33.4	3
UM—Flint	32.7	4
UM—Dearborn	31.8	5
Wayne State	29.0	6
Michigan State	28.7	7
Ferris State	28.6	8
Western Michigan	28.1	9
Oakland University	27.3	10
Eastern Michigan	27.3	11
Michigan Tech	27.3	12
Lake Superior State	27.3	13
Northern Michigan	26.9	14
UM—Ann Arbor	26.2	15

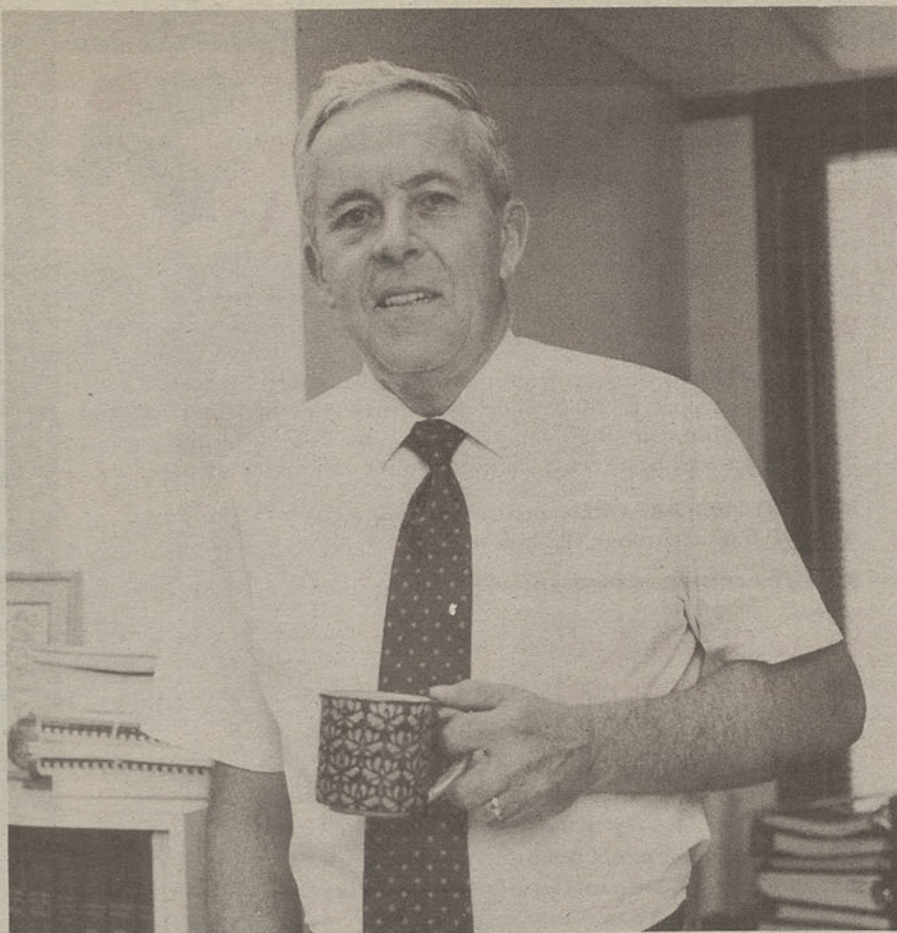
Source: Michigan Dept. of Management and Budget

University of Michigan General Fund (revenues by source)

	1970	1990
State appropriations	60.3%	44.5%
Student fees	28.7	45.3
Indirect cost recovery	9.0	7.7
Other	2.0	2.5

Source: University of Michigan

Connecting State Street and Maynard
Between Liberty and William



Vice president for state relations Dick Kennedy has seen state appropriations slip from 60 percent of the university's general fund budget in 1970 to just 44 percent in 1990. Though he bears the brunt of attacks by anti-U-M legislators, he says, "I don't get pessimistic. We'll weather the current storm as we have in the past."

"I don't mind being public enemy number one in Ann Arbor," he says, grinning. "In a way, it's gratifying for a state legislator to have that level of recognition."

His role actually suits Sederburg's sense of himself as defender of the underdogs of the state's higher-education system. In an article last year in *Change* magazine, Sederburg wrote that the state might eventually need to impose a statewide higher education board in order to "corral the greedy appetites of the politically powerful institutions and protect the less powerful."

For the U-M's bottom ranking among the fifteen state schools since 1985, he says, "I don't make any apologies." Sederburg says his funding priorities have been "equity" and "growth"; he's tried to give more money to universities that have lagged behind in state support and to those with a growing student enrollment. The U-M, whose enrollment has been stable, doesn't fit either category, says Sederburg. He's used statistical models to show that support for the U-M is comparable to that for its peer institutions.

"We know the so-called 'model' he's working with," scoffs the U-M's Kennedy. "It did not compare us to the institutions we're traditionally compared with." (One problem, from the U-M's point of view, was the omission of UCLA.) As for Sederburg giving more funding to the growing schools, says Kennedy, "it doesn't work both ways. If you look at those institutions that have shown enrollment losses, there is no such principle operating." Enrollment at Northern Michigan University, for example, has fallen 15 percent since 1980, but the school has received almost the same percentage increase in appropriations as the U-M,

where enrollments have held constant.

NMU's continued funding reflects the political clout of Dom Jacobetti, the legislature's senior member and the iron-fisted chairman of the house appropriations committee. "All of these numbers are politically decided," says Kennedy. "It depends on whose ox is getting gored."

In his defense, Sederburg points out that the Republican-controlled state senate has taken the Democratic governor's recommendation for higher-education funding and added to it each year. "This is what really irritates me about being criticized from Ann Arbor's point of view," says Sederburg. "We have added to the higher-education budget \$124 million over and above what the governor has recommended." He says the U-M has received about \$16 million more during his tenure than it would have under Governor Blanchard's budgets. "I always challenge [the U-M]," he adds. "I say, 'If, at any point, you are unhappy with this, we will just give you what the governor recommends.'"

Such "take it or leave it" ultimatums—giving other schools more and threatening the U-M with even less if it complains—are typical of the hostility that the U-M has come to expect in Lansing. Sederburg is unimpressed with the U-M's pleas for money. He says it has a revenue advantage over other schools because of a larger out-of-state enrollment and a large endowment. When the governor pressures schools to limit tuition hikes for Michigan students, as Blanchard has done successfully in recent years, "the U-M can

crank up its out-of-state tuition, and that brings in millions of dollars, far more than the amount of money we have to play around with in the state budget."

It's an argument that raises Lana Pollack's ire. "That is really a hypocritical statement; he knows there is enormous pressure on the university to limit out-of-state enrollment," she says, noting that Sederburg himself has played a big part in that effort. Three years ago, Joe Conroy, a senate Democrat from Flint, introduced an amendment to the higher-education bill that would have forced the U-M to reduce its out-of-state enrollment.

"I don't think that we should educate the Eastern seaboard, and then have them return to the Eastern seaboard after four years of education at our expense," says Conroy. At the same time, he cites several examples of top students from Flint who have been denied entrance to the U-M. Although Conroy's amendment never became law, the U-M bowed to pressure and agreed to reduce its undergraduate out-of-state enrollment from about 37 percent down to 30 percent. It reached that goal this year. The cost in forgone tuition is \$15 million this year alone.

Jim Duderstadt defends the U-M's large out-of-state enrollment, pointing out that the university has historically enrolled a much higher proportion of out-of-state students than in recent years, and that many students stay in the state after graduation. But the issue has hurt the U-M in Lansing. "It's a difference between the university and the other public institutions in this state," he notes. "And for that reason, those who choose to disadvantage the university for one purpose or another will generally beat us up for high out-of-state enrollment."

"It always perplexes me how you can take an otherwise reasonable person," Pollack says of Sederburg, "and see the level of hypocrisy rise" when it comes to the U-M. She says she doesn't want to speculate publicly on the reasons for Sederburg's hostility, but she observes it constantly. "He makes the university crawl."

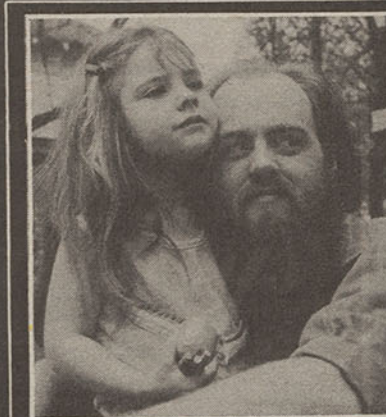
Why the resentment? Sederburg says only that "a lot of my colleagues say the U-M is arrogant." Joe Conroy agrees. "That is a perception that is here, and it's something that the U-M has worked on and needs to work more on."

It's not just graduates of other schools who feel that way about the U-M. In contrast to Lana Pollack's strong support, Ann Arbor's state representative, Perry Bullard, is openly unsympathetic to the school where he earned his law degree. The U-M, he explained dismissively in an Observer interview last year, "educates the sons and daughters of the wealthy."

Conroy and other legislators would like to have more control over the U-M. Conroy also has introduced legislation requiring some test of English language competency for university teaching assistants. (It also failed to pass.) Like many colleagues, he's unimpressed with the U-M's status as

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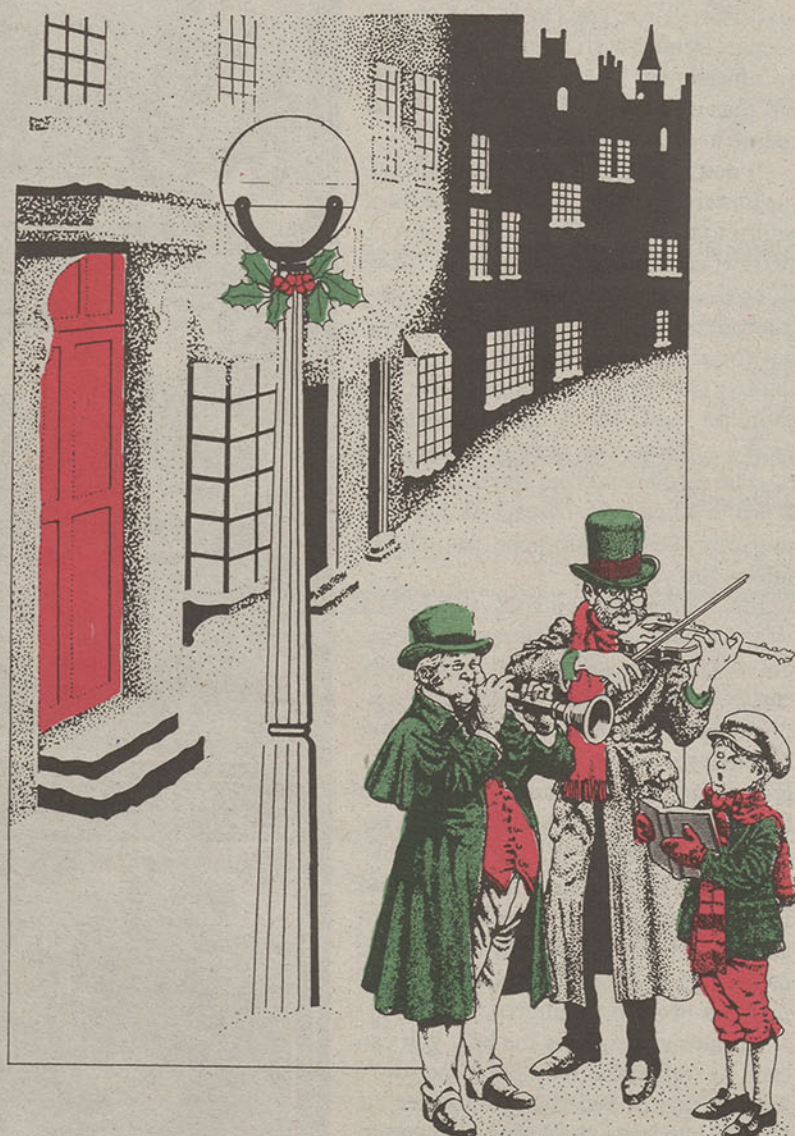
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State Street Area Holiday Entertainment:

Friday, Dec. 7, 1-2 p.m. Community High Carolers
5-7 p.m. St. Thomas Carolers
Sunday, Dec. 9, 2-4 p.m. Cantando Choir, Huron High School
Thursday, Dec. 13, 5-7 p.m. Greenhills Madrigal Group
Friday, Dec. 14, 1-2 p.m. Community High Carolers
Saturday, Dec. 15, 3-4 p.m. Greenhills Wind Players
Sunday, Dec. 16, 3-5 p.m. Varsity Blues
Sunday, Dec. 23, 3-5 p.m. Greenhills Madrigal Group

Other Events:

Friday, Nov. 30 MIDNIGHT MADNESS! Great bargains for holiday shopping with most stores open until 11 p.m. or midnight.
Saturday, Dec. 1 at 8 p.m. and Sunday, Dec. 2 at 2 p.m. The Ann Arbor Symphony Orchestra presents "The Messiah" at Hill Auditorium.
Sunday, Dec. 2, 2-4 p.m. Ornament-making party for kids in Jacobson's Children's Department.
Sunday, Dec. 9, 2-6 p.m. Luminaries will light the shops in the State Street area. At 4 p.m. the Ann Arbor Symphony will present "Caroling by Candlelight" at The Michigan Theater.
Sunday, Dec. 16, 4 p.m. The Ann Arbor Symphony presents "Celebration of Brass" with The Ann Arbor Cantata Singers at First Congregational Church.
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Santa Visits the State Street Area:

Friday, Nov. 30, 3-6 p.m. and 7-10 p.m.	Monday, Dec. 17, 3-7 p.m.
Saturday, Dec. 1, Noon-4 p.m.	Tuesday, Dec. 18, 3-7 p.m.
Sunday, Dec. 2, Noon-4 p.m.	Wednesday, Dec. 19, 3-7 p.m.
Friday, Dec. 7, 4-8 p.m.	Thursday, Dec. 20, 3-7 p.m.
Saturday, Dec. 8, Noon-4 p.m.	Friday, Dec. 21, 4-8 p.m.
Sunday, Dec. 9, Noon-4 p.m.	Saturday, Dec. 22, Noon-4 p.m.
Friday, Dec. 14, 4-8 p.m.	Sunday, Dec. 23, Noon-4 p.m.
Sunday, Dec. 16, Noon-4 p.m.	Monday, Dec. 24, 11 a.m.-3 p.m.

Santa Visits Jacobson's:

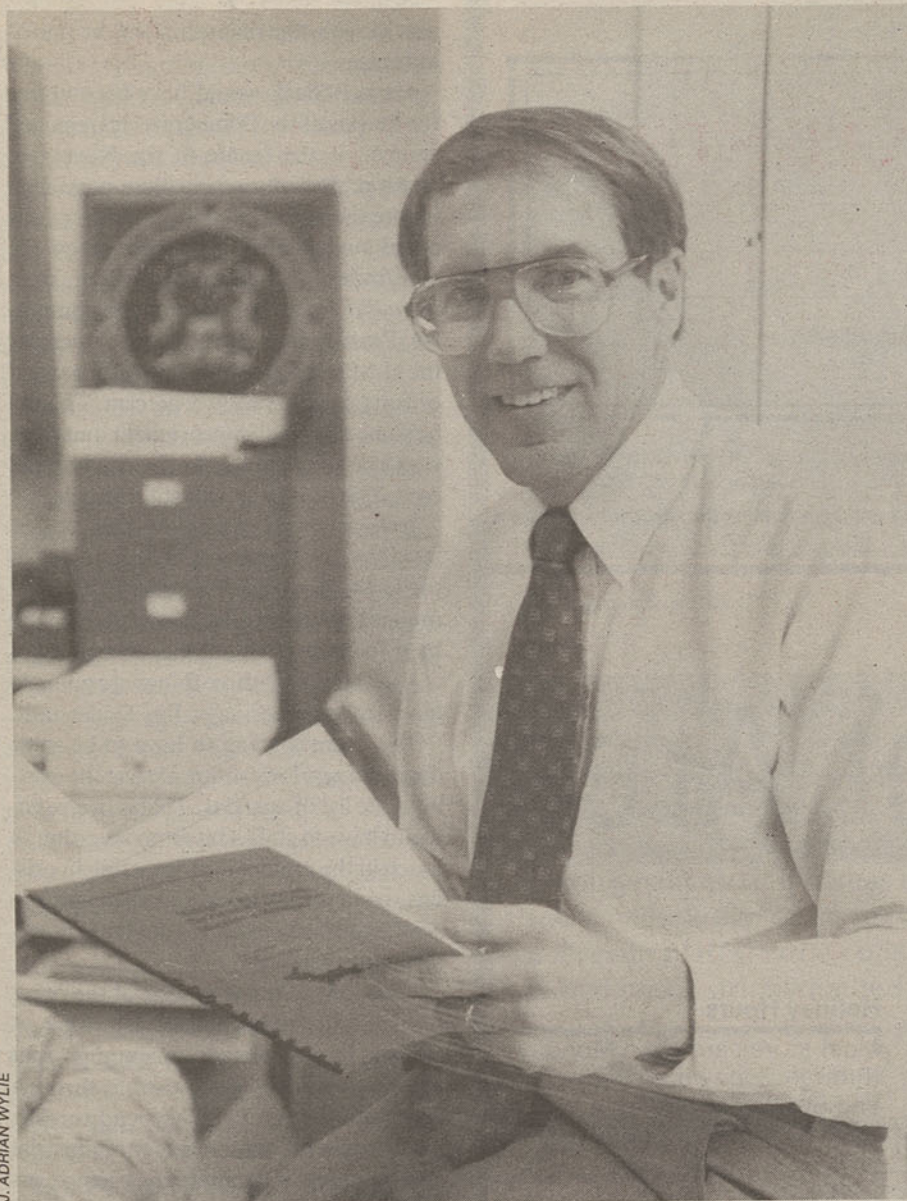
Saturday, Dec. 1, 1-4 p.m.	Saturday, Dec. 15, Noon-4 p.m.
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Friday, Dec. 7, 6-9 p.m.	Thursday, Dec. 20, 6-9 p.m.
Saturday, Dec. 8, Noon-4 p.m.	Friday, Dec. 21, 6-9 p.m.
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Lake's Jewelry—211 S. State
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Urban Outfitters—231 S. State
Van Boven Clothing & Shoes—326 S. State & 17 Nickels Arcade



J. ADRIAN WYLIE

"I don't mind being public enemy number one in Ann Arbor," says Lansing senator Bill Sederburg, who chairs the Michigan Senate appropriations subcommittee for higher education. For the last five years, U-M has ranked dead last among the state's public universities in percentage increase in state funding.

a leading research institution. "Frankly, some of us would like to see the professors teaching," he says. "If they want to do research, let them be researchers and find their own funding. But let the students be taught by professors, hands-on."

Perhaps the legislator with the most understandable grievance against the U-M is Morris Hood, who chairs the house higher-education subcommittee. During the uproar surrounding racist incidents on campus in early 1987, Hood held hearings in Ann Arbor on the issues of campus racism and university minority policy. The following year he was quoted by the *Ann Arbor News* as saying, "I have a problem with the University of Michigan. I have a problem with their racist policies. They're arrogant. They're belligerent. They're elitist!"

According to Lana Pollack, Hood's attitude hasn't changed much since then. (He did not respond to several requests for an interview.) "Morris Hood is quite angry," says Pollack. "He has been quite right in the past in pointing out that the U-M has been lacking in its commitment to making itself accessible to poor families. The university is now doing much better—better than any other university in the state."

Duderstadt says the U-M is finally receiving recognition for its minority recruitment and support efforts. "The University of Michigan has really become a model both within the state and around the country for our capacity to attract, enroll, and graduate minority students and to attract minority faculty," he says. According to U-M figures, total black enrollment has risen from 5.4 percent in 1987 to 7.1 percent in 1990. Minority staff hiring is up sharply from previous years, with blacks comprising 3.2 percent of tenured and tenure-track faculty in 1989, according to the Michigan Department of Education. In both areas, the U-M's record is comparable to MSU's (1990 black enrollment of 6.9 percent, 1989 black tenured and tenure-track faculty 3.3 percent).

Unfortunately, one place that recognition has been slow in coming from is Lansing. Some legislators, for instance, still mistakenly perceive MSU as doing much better on minority enrollment and hiring than the U-M. "MSU reminds us that they have a higher proportion of minorities than any other nonurban university," comments Senator Jackie Vaughn, a Detroit Democrat who sits on the higher-education appropriations subcommittee. "The U-M has done a great deal, and can do a

lot more, as can the other institutions."

According to Lana Pollack, Morris Hood hasn't acknowledged the U-M's efforts, much less their success. "Morris seems to be blind," she says. "We could double or triple our investment, and he still wouldn't notice."

As unpleasant as it is, the combination of unfriendly subcommittee chairs and a poor image probably hasn't hurt the U-M very much financially. "It isn't the state dollars that are making or breaking the U-M at all," says Sederburg. "The issue as to why they're feeling bad is a symbolic one."

The numbers seem to bear him out. Last year, when the U-M ranked fifteenth and last in percent funding increase, its appropriation rose 4.5 percent. Michigan State, in the middle of the pack in seventh place, received a 4.7 percent increase. The difference—two-tenths of one percent—amounted to half a million dollars, a tiny fraction of the U-M's budget.

"If one takes as a fact that the primary player [Sederburg] has been hostile to the U-M, it really hasn't made that much difference," agrees Lana Pollack. "It's the attitude: he's made the university jump through hoops. And very often he's soaked the hoops with kerosene first and then said, 'Jump.'"

The reason the U-M's Lansing problems haven't cost more is not reassuring. The bitter truth is that even if Bill Sederburg had wanted to give the U-M significantly more money, the state just hasn't had the money to give.

In a broad sense, both the university and the state are victims of Michigan's steadily declining manufacturing base. The state's national ranking in average personal income has dropped from thirteenth in 1970 to eighteenth today. The

recession of the early 1980's hit Michigan particularly hard, and some programs still have not fully recovered from the drastic budget cuts of that period.

At the same time, cutbacks in federal programs for everything from housing to education to transportation to social services have strained state budgets to the limit, as states have tried to make up some of the difference. Higher-education funding now faces much stiffer competition for state tax dollars. In Michigan, a huge, expensive prison construction program has claimed a big slice of the budget pie for many years to come. According to the Michigan House fiscal agency, corrections spending now accounts for 9.5 percent of the state budget, up from 3.5 percent in 1979. (Although prison construction is ending, bond payments and operating costs will keep that percentage from dropping anytime soon.) "We've now made a commitment with these programs that seems to have a life of its own," says Lana Pollack.

Pollack is pessimistic about the future. "I don't want to say that there's no prospect of a high level of investment in higher education, but we're looking at a very difficult eighteen months," she says. "And I think we're really looking at a difficult decade."

Although Sederburg is stepping down from the legislature in January, that's not going to translate to sudden wealth for the U-M. The most likely candidates to succeed him as subcommittee chair are Republicans Joe Schwarz of Battle Creek, Vern Ehlers of Grand Rapids, and Bob Geake of Northville. Only Schwarz is considered friendly to the U-M, but even if he



J. ADRIAN WYLIE

Ann Arbor senator Lana Pollack says the state's financial bind is so bad that even a friendlier committee chair than Sederburg couldn't have made much difference in the U-M's appropriation. "It's the attitude: he's made the university jump through hoops. And very often he's soaked the hoops in kerosene first and then said, 'Jump.'"

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U-M FUNDING continued

gets the job, the main shift will be one of attitude.

Lana Pollack would have been in line for the post if the Democrats had regained control of the senate in the November election. But discussing that possibility before the vote, she stressed that even she could make little difference, given the constraints on state government right now. "If I take his place on the committee, I'm not claiming to be able to increase the U-M's appropriations by fifty percent or forty percent or thirty percent. There'll be some marginal improvement, but there won't be enough to make the university at ease. The university will still struggle."

U-M officials anticipate that Sederburg's replacement will be less hostile to the U-M. But if there's going to be more money for higher education, it's going to have to come from another source.

"It's clear that three things are going to have to happen," says Jim Duderstadt. "One, there is going to have to be some degree of reprioritization among the existing state list of agendas. That is, we're going to have to shift a bit from investing so much in the present—by investing in prisons, or social services, or other needs—and begin to reinvest in the future, through education."

"Second, we have to look at the other side of the ledger a little bit, look at revenue." Duderstadt maintains that enormous savings are possible through elimination of "tax expenditures": government tax abatements for industrial development and other tax exemptions granted to special interest groups.

"And, finally, after you've looked at both of those, I do believe that additional investments are going to be necessary for the state during the 1990's if we want to rebuild prosperity, and that's going to require additional tax dollars." Duderstadt favors combining property tax reform with hikes in sales and income taxes.

Duderstadt made his comments before the November election. Governor-elect John Engler's vow to reduce property taxes 20 percent—without offsetting new taxes—has since made that last option even less likely. Duderstadt's other proposals—spending cuts for prisons and social services, and eliminating tax abatements—also face enormous practical and political obstacles. Higher education is only one of many constituencies clamoring for more money, including Medicaid, infrastructure repair, K-12 education, and the mental health system. "It's all so tied together that it's hard for even the most passionate advocate for higher education to be blind to the interactions of the other aspects of state obligations," says Pollack.

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Friday, November 30,
6 p.m.
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Sunday, December 2,
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Ornament-making party in the children's department of Jacobson's.

Sunday, December 9,
2-6 p.m.
Luminaries will light the shops in the State Street Area, then at 4 p.m. the Ann Arbor Symphony will present "Caroling by Candlelight" at the Michigan Theater.

Every Sunday,
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Santa and local musical groups will spread holiday cheer throughout the State Street Area during December!

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available during the holidays in the State Street Area. Customers can drive their vehicles up to the Jacobson's entrance under the Maynard carport for the service which includes parking up to two hours for \$3.50 (\$2.50 for handicapped parking). Additional parking time is available at 50¢ per hour. Many area merchants will be offering complimentary valet parking passes.

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Kaleidoscope Books & Collectibles (217 S. State) sells books and antiques from a private collection in a personal space. Watch for more openings in our upcoming newsletters!

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and fun!

What if, as seems likely, state money for higher education—and thus for the U-M—continues to be scarce?

"Well, we're going to have to cope in a variety of ways," says Duderstadt. "First, we're going to have to make certain we

squeeze the maximum amount in quality and activity out of every available dollar." Duderstadt cites efforts by Gil Whitaker to implement the recommendations of a 1989 U-M cost containment task force, which proposed a system of employee-initiated cost efficiencies.

The cost containment program is being phased in gradually. Whitaker cautions that results will become apparent only several years down the road, and that savings may be limited by the "people-intensive" nature of the university and its decentralized administration.

Duderstadt agrees that streamlining the university isn't likely to yield huge sums. "We are already working much closer to the margin than most of the institutions we compete with, places like Stanford and Berkeley," he says. "So I think the second part of it will be the recognition that if people want to preserve an institution of a quality of competing with really the best in the country—or the world, for that matter—they're going to have to pay for it. That means, of course, higher tuition levels."

At the U-M, tuition now makes up 45 percent of the general fund, up from 29 percent in 1970. Its growth almost exactly parallels the declining role of state appropriations, which have slipped from 60 percent to 44 percent of the general fund in the same period. For students and their parents, the price of that shift has been extremely high. Since 1970, in-state tuition has soared 493 percent for entering undergraduates, from \$568 to \$3,366 a year. Out-of-state tuition has jumped 560 percent, to \$11,874.

In one sense, John Engler's election victory over Jim Blanchard favors the U-M; Engler isn't as likely to arm-twist universities into limiting tuition increases. But higher-education funding is likely to take a big hit as Engler slashes spending. Duderstadt thinks the public will understand the need to hike tuition to cover the shortfall. "If the very survival of these institutions is at stake, and [it] very well may be if we go through a difficult period, the governor and the politicians at large will really be forced to back off by the public."

The U-M proposes to raise tuition 6.5 percent next fall—if the state grants the 8.5 percent appropriations hike. For every percentage point the state shaves from that amount, tuition will be raised in equal measure. That could be a lot; not only does the state budget deficit insure a miserly appropriation for 1991-1992, but even the current budget probably will be rolled back. Sederburg predicts a 1 percent rollback, while Whitaker thinks it could conceivably reach 10 percent.

Duderstadt believes that "nationwide, what you're beginning to see is a shift in the fundamental premise of public policy away from the founding principle that you should use general public support [for] public institutions, because they serve the entire public, to much more of a user-fee model. That is, those who benefit the most should pay the most."

"That may be what's necessary to protect them in the 1990's until the pendulum swings back and the public at large is once again willing to step up and bear those costs."



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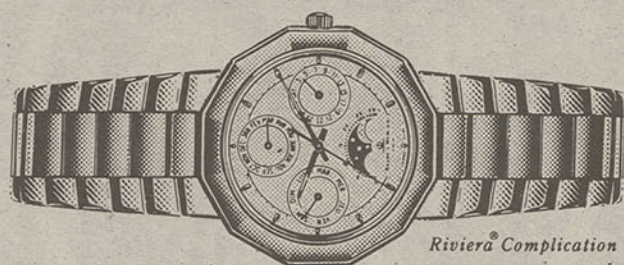
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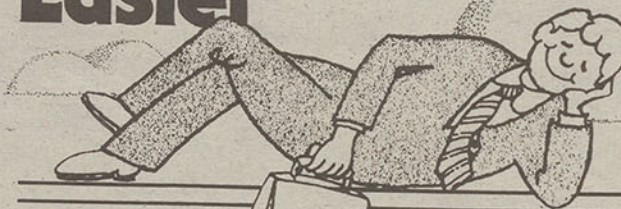
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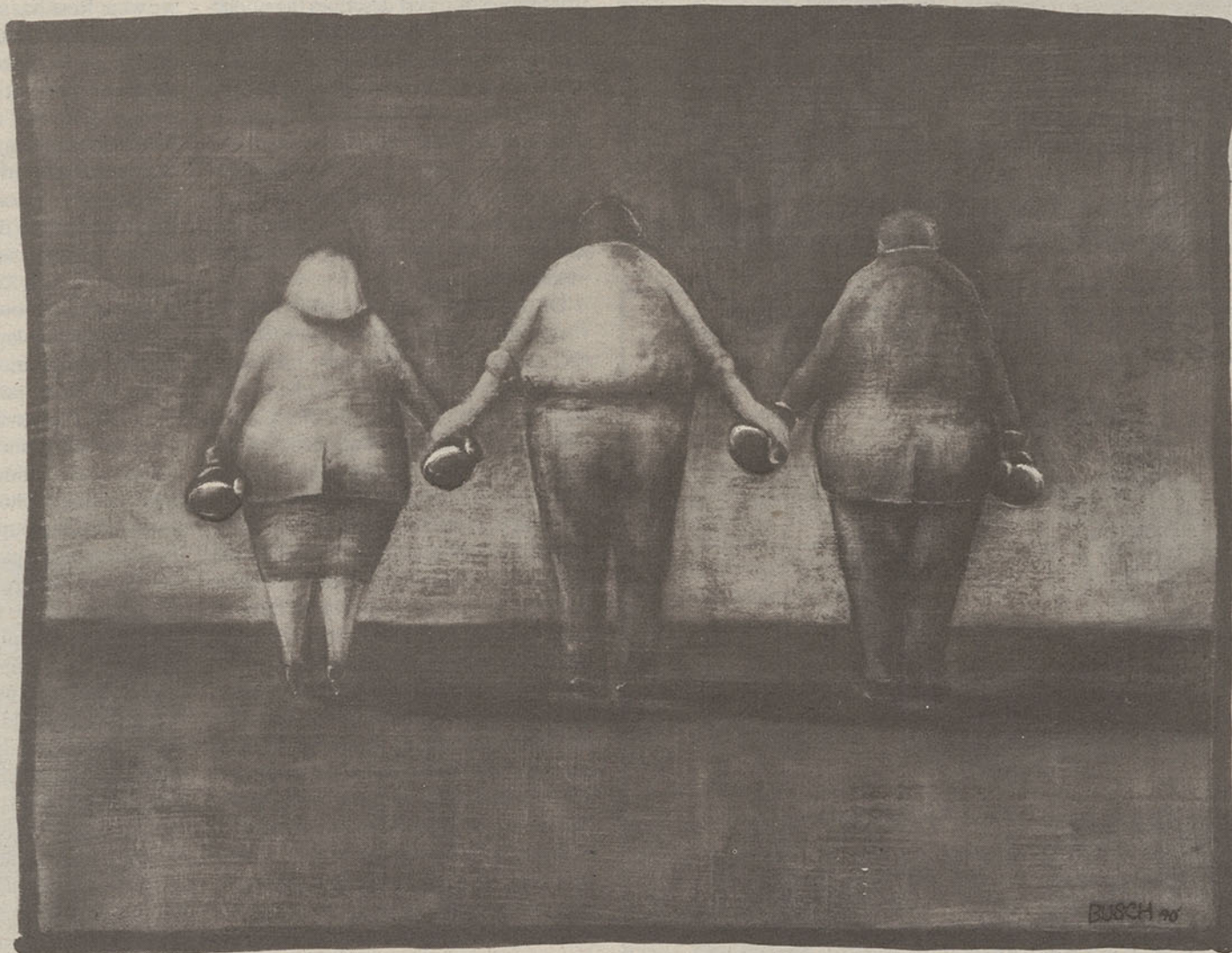
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THE REFEREE



STEVE BUSCH

At Washtenaw County Circuit Court, Craig Ross guides broken families through divorce with the help of legal theory, social science, and Ma and Pa Kettle.

By Richard Parmater

Leaning against the wall in his cluttered office, Craig Ross tries to explain his job. "What I do for a living is write and try to create theory," he says.

His words jar against the surroundings. The cramped, busy offices of the Friend of the Court in the county courthouse hardly suggest a life of contemplation. Here is where the dissolution of marriages is officially registered; sounds of divorcing families caught in pain and anger often fill the air in case workers' offices, sometimes spilling into the hallways nearby.

Ross is a referee, a lawyer in the circuit court assigned by a judge to help decide the terms of difficult divorce agreements—often ones involving children and their futures. The referee meets with both parties in a hearing, then writes detailed recommendations to the court.

Ann Arbor attorney Jim Crippen recalls one of Ross's hearings from several years ago. During the morning meeting, the divorcing couple agreed easily on most

issues. But whenever custody of their young son was brought up, they fought so bitterly that settlement short of a trial seemed impossible. It was a terrible scene, Crippen says.

At eleven-thirty, Ross abruptly stopped the hearing and asked to meet the son. Arrangements were quickly made, and he picked up the child at his elementary school. Says Crippen, "He took the boy to lunch. They sat and talked about baseball, hockey, model planes—all the things a boy likes to talk about. And they talked about the family, too. When he reconvened the hearing later that afternoon, Ross was obviously moved by having met the boy, who was simply trying to do the best he could. He just said, 'You have a whale of a son there,' and he started the meeting. Both parents seemed to sense that he really understood how terrible their pain was. By the end of the day we worked out the terms of divorce, and there was no trial. I don't know anyone else who could have done that." ►

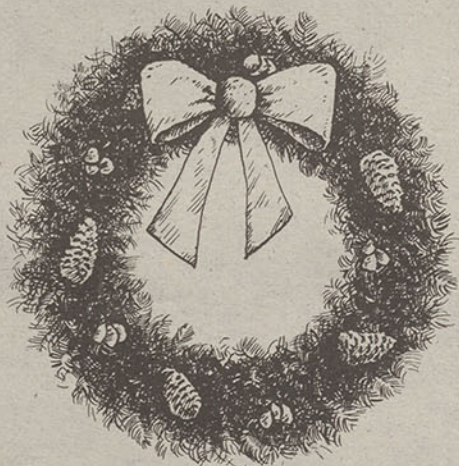
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THE REFEREE continued

Marriages may end, but families go on forever. Alimony, child support, custody, visitation—these are the ties that bind when all others in a marriage have unraveled. In a divorce that works (that expression best describes the public-service function of the Friend of the Court), these legalistic categories can be expressed in more personal ways, too. Financial security. Emotional support. Connection. What men and women and their children need in a marriage they also need in a divorce, only differently. Craig Ross's job as referee is to help people redefine their relationships to accommodate the differences.

Of the approximately 1,400 new divorce actions filed in Washtenaw County each year, nearly half require no special attention from the Friend of the Court; others are referred to that office's social workers for assistance. But when the well-being of children requires extensive review, a circuit judge may assign a referee to the case. A referee may also become involved in cases that do not involve children, when divorcing couples are unable to arrive at terms of agreement through their lawyers, or when their property holdings are large and complicated.

The referee's hearings give couples and their lawyers an opportunity to avoid a public trial by talking things out in front of an impartial arbitrator. They also allow the crowded court system to sort out the particulars of complicated divorces efficiently and fairly without using valuable trial time. (Couples may still demand a trial if they're dissatisfied with the referee's recommendations, but relatively few do.)

In his thirteen years as a referee in Washtenaw County, Craig Ross has acquired a reputation as a person truly dedicated to helping families—especially children. He has also come to be regarded by his colleagues as an ingenious student of family law, a practical scholar who has contributed an important body of legal theory. And he's done it mainly through the professionally unglamorous medium of the referee's report.

Many of Ross's pinstriped associates at the bar consider him something of an eccentric, too—a lawyer whose wardrobe tests the limits of human tolerance for color clashes and whose official reports routinely refer to the likes of F. Scott Fitzgerald, Hunter Thompson, Leon Trotsky, and Marjorie Main. Ross's audacious, sometimes bitingly humorous critiques of statutes and appellate court decisions, and of the unhelpful attitudes displayed by some of his professional peers, grind the salty sting of truth into his reports to a degree that many bureaucracies would be unwilling to endure. When a hearing has been seemingly endless and needlessly punishing, for example, it is Ross who sharply reminds lawyers and their clients, in print, that their ponderous litigation menaces the legal system like "an enormous blob ravaging the countryside in 3-D."

According to Circuit Court Judge Bill Ager, Ross writes "tremendous opinions." In the most difficult of cases, Ager says, "he's often more knowledgeable about the law than anyone else we might turn to."

Jim Crippen, who has practiced law in Ann Arbor for forty years, says that when he wants to get a solid review of some topic in family law he usually looks first to see what Ross has written before going to other sources. "I can learn more from him than I can from transcripts or commentaries or other writings," Crippen says.

Peter Darrow, another veteran Ann Arbor attorney, appreciates Ross's wide knowledge and adventurous mind. "In law school you don't just learn the law; they teach you to determine what is relevant to the application of law," Darrow explains. "Craig Ross is the best student of relevancy I know."

"I've known lawyers working in extremely complicated divorce cases who throw up their hands and cry, 'I don't know how I'll ever sort this one out.' Ross is able to sort it out."

Referees are allowed a wide latitude in their hearings. Though the hearings are quasi-judicial (couples appear with their attorneys and are placed under oath), they are conducted more as conversations than as courtroom interrogations. They may last for a couple of hours or for several days. Most important, they are fairly wide open. Rumors, hearsay, brash accusations—things that would never be allowed in a trial—are permitted in hearings so that the referee is able to form broad impressions of the marriage and its problems.

"I try to listen to how the family works," Ross explains. "How families work is revealed in how things are said. The point is to let the history of family roles emerge and then get everybody to restore those parts of the pattern that can work after the divorce." From these discussions and from the evidence set before him—on income, property holdings, work schedules, career prospects, children's preferences, social workers' reports,

The Friends of the Court

In the early 1950's, the Friend of the Court was, in fact, one person working all alone. But since then, the office's responsibilities have grown far beyond any one person's capacity to manage.

Besides referee services, the Friend of the Court serves as the Washtenaw County Circuit Court's general assisting agency in divorce cases and other domestic-relations actions, such as paternity suits, stepparent adoptions, and (occasionally) reconciliations. It collects and distributes all child-support payments. It monitors other mandated actions, such as property distributions, and enforces terms of a settlement agreement if one party fails to honor them.

It's a huge task. With 22,000 active cases currently on file, the Friend of the Court is now a major part of the county court system, with more than fifty employees.

—R. P.

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and many other factors—Ross researches statutes, case law, and other pertinent materials and then writes his reports. The referee's recommendations go to the court, where the judge may accept, modify, or ignore them in reaching a binding legal decision. Kent Weichmann, the current Friend of the Court, estimates that nearly 95 percent of Ross's recommendations are substantially accepted by the judges in arriving at their final judgments of divorce.

The process seems cut-and-dried. But in the difficult cases that Ross and the Friend of the Court's two other full-time referees hear, marriage patterns have usually been woven in pain, and talking about them even in a private hearing can often be excruciating for the spouses. Crippen says that Ross has genuine empathy. "He's very businesslike, but he treats couples with sympathy, respect, and courtesy, and they seem to quickly understand his sincere concern."

Given the very personal nature of domestic law cases, however, Ross is inevitably perceived by some clients and attorneys as arbitrary and insensitive, too much in control of people's lives. "It's not



unusual for me to run into people in the supermarket years after I've made recommendations in their cases, and they still complain to me," he says.

Picture a broken marriage as a knot that has come apart. The two lines hang loosely. The child now grabs on to one line, then the other—never with a sure grip and seldom to both at the same time. It is Ross's goal to work with the parents and their lawyers to build a solid bar—trapeze-like—made of strong, unambiguous obligations and routines, a fixed connection between the lines where the kid can hang on for dear life.

Ross acknowledges that the law "really has little to do with how well kids get along with their parents. But we can help kids survive divorce by strongly influencing how their parents get along with each other." There are no guarantees, of course. After many years of working in the trenches with painful divorces bred by painful marriages, Ross is an optimist without illusions.

His career is haunted by hard choices. In one case, he has to recommend which

parent ought to have custody of a nine-year-old boy. The child's mother and father have been divorced for several years, and the child has lived variously and unstably with each parent. (A "road show," Ross calls it.) The child lives currently with a parent whose life is controlled by chronic alcohol and drug abuse. Still given to youthful roaming with friends, the parent often leaves the child in the care of an indifferent second spouse, whom the boy deeply resents. Rules on visiting the other parent (with whom the boy is asking to live again) are routinely violated, adding to the child's anger and insecurity.

The other parent's life is lived under the control of parents, spouses, and companions addicted to alcohol or drugs. There are several children living in the crowded, chaotic home, one of them a regular drug user who has been a hazard to the others.

Love is not so much denied in these homes as it is overwhelmed. Neither parent has been able to establish a pervasive presence in the child's life, either in the large picture or in the small daily details of family living. In the absence of such attention, in his not feeling "at home" in either home, the boy has become aggressive and preoccupied with sexuality, according to evaluations made by psychologists and social workers.

In his report, Ross weighs arguments, page after page, letting judge, attorneys, and principals see his own struggle to find a basis for a rational choice. He admits repeatedly (in the third-person distancing commonly used in referees' reports) that "the referee doesn't know." Yet the referee must recommend. "The case tests," he writes in stark understatement.

Though there is no strong positive argument to be made from conditions on either side, Ross finds one slender thread in the testimony and other evidence he has received: in the present living arrangement, with the parent who is drenched in alcohol and drugs, the boy's work and behavior in school seem to have improved recently, at least a little. Reaching for a decision, Ross reflects that determining placement in this case is clearly a matter of choosing between un compelling alternatives: "a) if it ain't broke don't fix it, and b) nothing follows from nothing. David Humie versus Ma and Pa Kettle." He admits that he "doesn't know if there is any way to know" what is right for the boy. But in the absence of any obviously favorable conditions to guide him, Ross finally decides in favor of structure—and that one slender thread of possibility.

His report recommends that the boy stay where he is, where there is at least some ongoing semblance of a family framework. He attaches a list of unyielding stipulations requiring close cooperation between the parents and strongly suggests that the judge order a final review after one year.

Ross estimates that each year he writes from 125 to 150 such reports, a total of some 1,000 to 1,900 legal-sized typed pages. He summarizes related statutes and case law, then attempts to apply the hard details of particular cases to abstract points of law.

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THE REFEREE continued

When necessary, Ross's reports push against the current limits to bring new life into the law. He reviews a particular family's history and present condition, and he combs through his range of knowledge in other relevant fields, such as the psychology of child development. In the end, in helping the court find a rational way to deal with one family's disintegration, Ross often adds some new threads and a few new folds to the fabric of legal theory in domestic law in the state of Michigan.

According to Kent Weichmann, Ross's influence in Washtenaw County has been remarkable. He has established the model of what a hearing referee should be; for several years now, in fact, he has trained all of the referees in the Friend of the Court office. (Appointed to the position of Assistant Friend of the Court two and a half years ago, Ross now also administers the office's social work section.) His reports have become a part of many lawyers' routine professional reading.

One suggestion of Ross's influence, Weichmann believes, is the fact that the referee system has seen its proportion of relatively less difficult cases diminish over several years as the body of principles formulated, case by case, by Ross and other referees, lawyers, and judges has come to be applied more and more in out-of-court agreements.

Judge Bill Ager suggests a similar effect on the circuit court's dockets. "We don't have nearly as many divorce trials as before," he says. "With a strong hearing system working, we're now able to concentrate mainly on the very hard ones." The number of divorce trials has indeed fallen over the past few years, from about forty or fifty a year in the mid-1980's to only seventeen in 1989.

Attorney Sandy Hazlett, who has handled divorce cases for most of her twenty-five years in practice, cautions that these trends may be misleading. The referees' power is such, she suggests, that their hearings in effect function as trials. She surmises that in many instances, as the referee system has become more influential, attorneys have learned to "read" Ross and the hearing system just as they have learned to "read" individual judges. In either instance, they adjust their strategies accordingly. Knowing the weight judges give to referees' recommendations also may influence attorneys to advise clients to settle before trial, Hazlett argues.

She also raises another disadvantage of the open-ended inquiry of the referee system: the strain it imposes on the already raw emotions of divorcing couples. "The referee hearings can be very informal," she says, "but become too harsh for the emotional stamina of the clients."

Ross acknowledges that Hazlett raises a legitimate concern. He notes, though, that all institutions, not only the courts, are faced with the problem of their members becoming narrowly socialized within

their own procedures and outlooks. "We like to believe that we're continuously creating a rational process that achieves fair results," he says, "and we hope that colleagues who are part of the process will always be critical and help us keep on track."

Kent Weichmann believes that over the years Ross has in fact brought a badly needed consistency to the referee system. "When Craig arrived here, he came into a wasteland of decisional standards, especially in the area of child support," he argues. "There was no coherent body of theory or precedent. Amounts awarded for support varied wildly, without rhyme or reason, and they were generally much too low. Craig helped to change that."

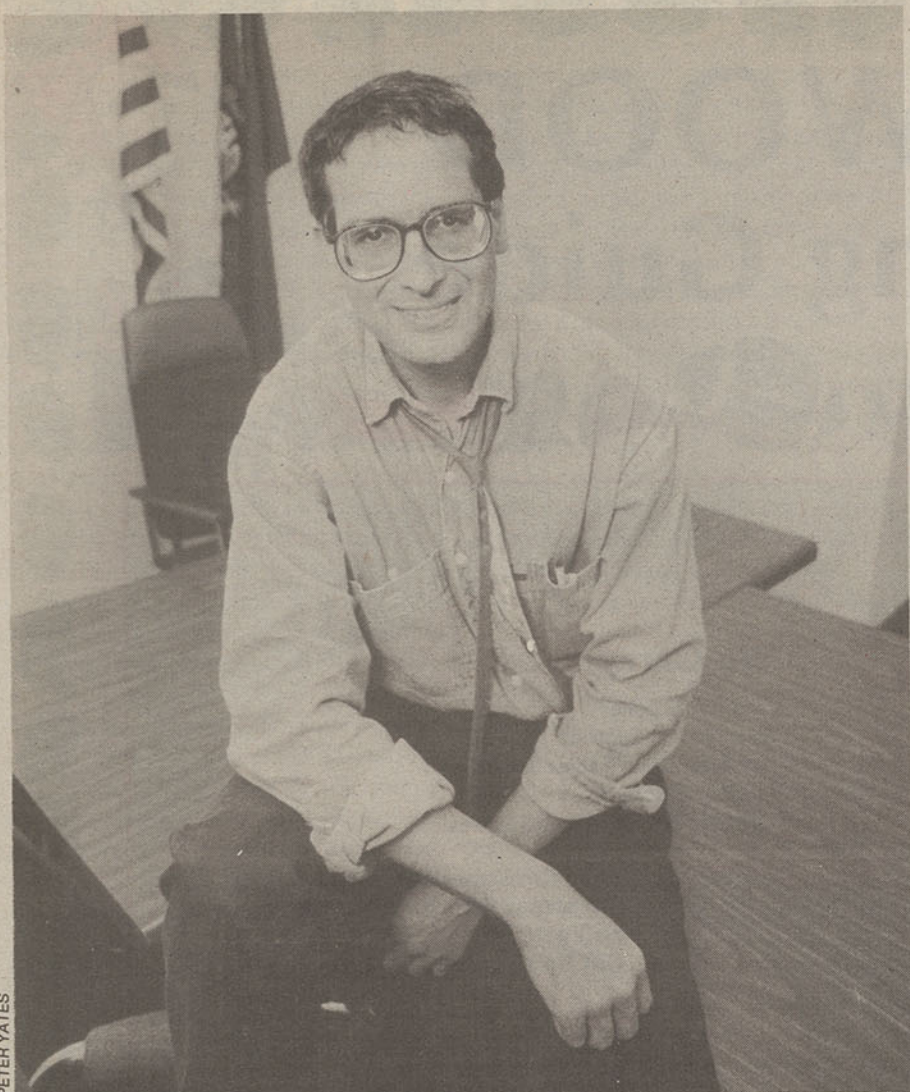
In the mid-1980's, the Friend of the Court and the Washtenaw County Bar Association joined to study the problem of inequitable support decisions. Working with their committee, Ross examined the economics of family life, reviewing research into the relationships between family income and spending patterns for child care. What resulted, Weichmann says, were published guidelines for spouse- and child-support determinations that brought much more fairness to the system. Ross's intricate formulas and tables for spouse support, in particular, are now used by attorneys and many judicial circuits around the state and as far away as California.

Ager and Weichmann also point out that the referee hearing itself, which the Washtenaw County Circuit Court pioneered in Michigan (in the 1970's, under former Friend of the Court Richard Benedek), has been adopted by many circuits around the state. Ross's work, they say, has been a key factor in establishing that influence.

Ager recalls a controversial 1982 divorce case that had lingered in the Jackson County Circuit Court for seven years. It was transferred to Washtenaw County after all of the judges in the home circuit had been disqualified. Portions of the original divorce judgment were by then also awaiting review or decision in the court of appeals and the state supreme court. Because the case was so complex and controversial, Ager called Ross in to help sort through the issues and evidence.

After a two-day hearing, followed by his reviews of some thirty appellate cases and his painstaking mathematical evaluations of the couple's extensive property holdings, Ross wrote a lengthy recommendation. All the parties were so impressed with it that they agreed to settle the case without a trial. Their appeals to the higher courts were canceled, too. Ager says the experience strongly influenced the Jackson County Friend of the Court's eventual decision to create a similar hearing referee system of its own. "We were very proud of that one," he says.

Ross was pleased, too. For him the case was doubly memorable. As he wrote in his report, with characteristic humor, the complicated hearing, with its dicey issues coming at him from all directions, made him feel "like the Orkin Pest Control man gone berserk in a roomful of termites with a ball-peen hammer."



PETER YATES

Craig Ross writes 125 to 150 reports to the circuit court's judges every year. He seasons his painstaking analyses of different cases with references to the likes of F. Scott Fitzgerald, Hunter Thompson, and Marjorie Main. Though they have no legal weight, his boss estimates that his recommendations are substantially accepted 95 percent of the time.

Craig Ross was born and raised in Lorain, Ohio, a tough industrial city not far from Cleveland. He first came to Ann Arbor as an undergraduate at the U-M, where he majored in economics. Graduating right after the headiest days of the 1960's, he decided to go to a nontraditional law school, at Northeastern University, in Boston. "No grades, no review—it was the right place for me," he says. He speaks of his choice with the smile of one who subscribes to Hunter S. Thompson's view of "the ontology of the legal universe": "When the going gets weird, the weird turn pro."

In one of his referee's reports, Ross once wrote that as a fresh new lawyer he believed his profession could eventually get a good enough fix on how to administer law rationally that it would someday wither away, along with the state, and he and other lawyers would become "as obsolete as Trotsky." It was a young man's dream. Returning to Ann Arbor and beginning work as a referee, he stepped into the intractable field of domestic law, where he would face reality on the doorstep of the American family home. Now, he's come to terms with the fact that the only states "withering away" lately are in the Eastern bloc—which, he notes, "has nothing to do with Marxist/Leninist theory, but [with] the fact that no one wants to wear Bulgarian shoes once you've seen 'Miami Vice.'" At forty-two, he's well

aware that the rising cost of shoes alone would be enough to keep him busy re-indexing his support tables for the rest of his life.

Away from work, Ross enjoys playing sports, and watching them, too. He is fit and trim, with the earnest manner of a person conspicuously devoted to the gospel of sweat. He plays tennis with his wife, Sue Stindt, head of the health and wellness department at Jackson Community College. He also enjoys playing basketball regularly.

Most important is his love for co-rec softball—hardly newsworthy in softball-loving Ann Arbor. But a man who violently postponed his career to give his all for his team is newsworthy. Ross missed taking the bar exam in his first year out of law school after a collision on the ball field knocked him unconscious and right into a case of amnesia. "I was totally out of everything for a week," he says, "and then it took me awhile to get my thoughts together. I couldn't remember anything from my three years in law school. For that matter, I couldn't remember the game."

He passed the bar in February 1975, a good two or three months before the opening of the next softball season. The diamond is truly in his heart. Whenever he can get away, he likes to return home to Ohio to visit with his family and spend a few hours sitting in his favorite stadium. He loves the Cleveland Indians absolutely. (Ross, the optimist without illusions.) ►

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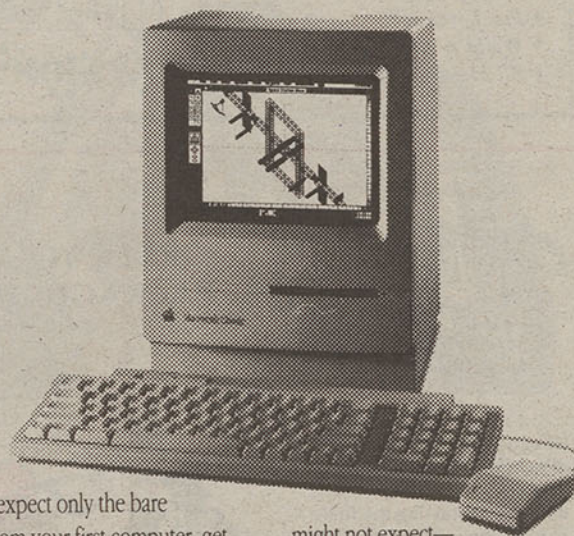
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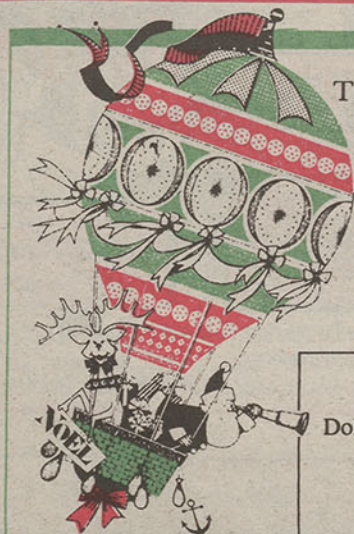
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A man of particular cases, Ross declines to make grand pronouncements on the subject of divorce in general, or on the institution of marriage, or on the state of the American family. He discounts the suggestion, too, that there is anything like a typical "Ann Arbor divorce." But he does agree that the unusually high premium placed on professional status in the area affects his job. For one thing, he believes that Ann Arbor attracts an especially talented group of attorneys, who always make his job challenging. For the same reason, he says, "our bench is one of the best in the state, too." He gives generous credit to Richard Benedek for having initiated the referee system as a professionally and intellectually critical institution. "That was the job's great appeal to me from the beginning," he recalls.

Ross holds warm feelings for his co-workers, too. The Friend of the Court is a hybrid agency, answerable in various ways to the local judicial circuit, county government, and the state judicial system. In his reports, Ross frankly decries the fact that the office is often treated as a stepchild by all of these entities. Partly



because they know they are on the fringes of political influence, he says, "people in this office are tough and hardworking. They have to take a lot of abuse in this kind of work, but they support each other very closely. They have great spirit."

Like the enjoyment he finds in problem solving, legal research, and writing, Ross's sense of humor balances and deepens his perspective. It also creeps easily into his perceptions of the area's professional ethos. "People mask their fears in their professions," he says. He laughs and admits that when it comes to sitting through their own divorce hearings, "lawyers are wimpy." By far, he says, people in counseling and therapeutic professions become more emotional in hearings than anyone else. "Just when things seem to be moving along calmly, they're likely to start shouting, 'You killed my father!'" (Ross meets regularly with such professionals to discuss psychology and the law, and many are his friends. He says he enjoys sharing this insight as he banters with them.)

He remembers an engineer, who apparently felt his own professional expertise was being challenged by Ross's mathe-

matical facility, showing up at his office one day to dispute Ross's recommendation for monthly child support. "He handed me a computer printout. He had calculated the cost of an 'average' peanut butter and jelly sandwich to three decimal places to prove that I should lower his payments," Ross recalls. (The request was turned down.)

Another time, a woman angrily confronted Ross after reading his recommendation that the family cat be awarded to her husband. She threatened to murder him. Then she added that she was also going to get him fired.

In his most difficult cases, with people whose lives seem in despair, when there is no humor to be found at all, it remains a necessary ingredient in Ross's own disposition, helping him to administer the powder of sympathy wisely and judiciously.

Jim Crippen, who has sometimes disagreed sharply with Ross's recommendations in court, says, "He's a very gifted man. He could probably make a lot more money in a private law firm, but he doesn't seem to want to leave. We rarely have a public servant who's as dedicated as he is."

Ross confirms that he wants to stay where he is. "Some lawyers tell me that the Friend of the Court is a place for losers. I can't see that in the people who work here. It's important for me to do something worthwhile. Domestic relations law in Washtenaw County has a stronger theoretical base than it did before. If I had to leave this job I'd probably leave law—maybe go into labor arbitration. But this is the place where I want to be."

You talk to Craig Ross for awhile and you begin to understand just how uncommon and fragile his position is. Working as a public employee in one corner of a large bureaucracy, he has managed to find and then help shape a career that is both emotionally fulfilling and intellectually engaging. He is able to get things done. His influence is decisive, and his opinions carry weight. You realize that his is that elusive job, that wondrous labor of the imagination, which the best of our social workers, teachers, health officers, lawyers, and other professionals in public service keep looking for on the horizon that lies just beyond the mountains of forms and directives looming on their own desks. Ross has been able to achieve his boon for the mere price of working long hours in a small office decorated with worn and uninteresting furniture and cheap wall paneling.

Ross looks around his office, this very antithesis of plushness tinted primarily in dishwater beige. He thinks aloud again about working in a private law firm. "I admire a lot of those attorneys," he says. "But I wouldn't do private practice. I wouldn't get the satisfaction." He looks over to the long row of looseleaf volumes containing thirteen years' worth of his recommendations and then down to the chaos of paperwork on his desk. "Besides," he says, laughing a little, "I probably wouldn't be a very good lawyer." ■

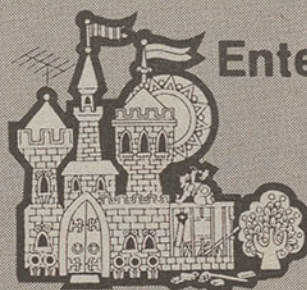
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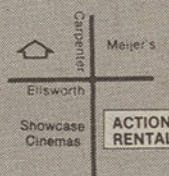
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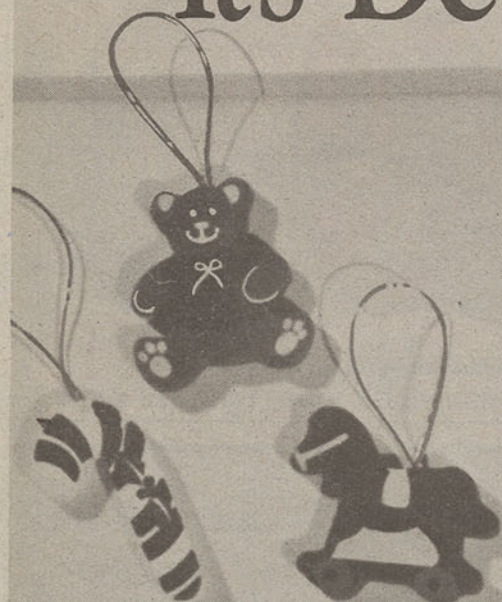
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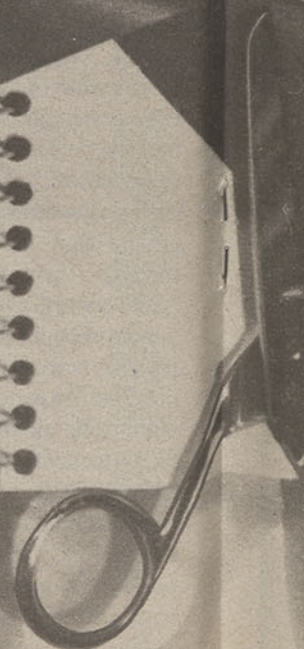
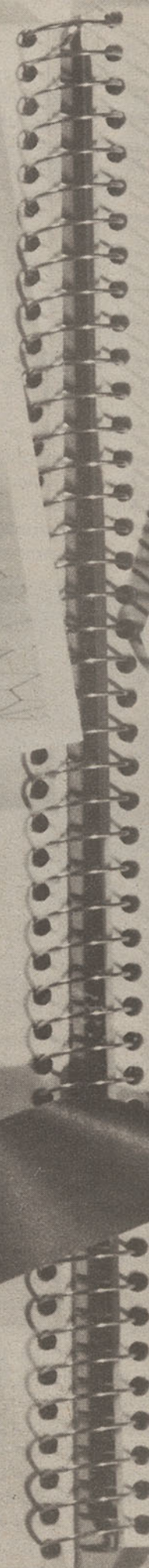
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SWM, 29, humanistic psychologist, funny, creative. Been told I'm cute. I love: music (John Hiatt, Iggy, funk), going out, conversation, working out. Seeking: alive, warm, brainy, trim, attractive woman. Box 25V, 206 S. Main, AA 48104.

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Poet who meets every train. **SWM, 40s,** seeks SWF, 30-40. Box 14T, 206 S. Main, AA 48104.

I'm an attractive, spontaneous, 50s **DWF.** Are you sincere, honest? Glad to be who you are? Like me, looking for someone to care for and share with? Box 952, Brighton, MI 48116.

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Meet a great guy for Christmas! Would you like to meet someone who is intelligent, interesting, and has a good sense of humor? Someone who you can be yourself with. Someone to watch movies with by the fireplace, share hot cider with, throw snowballs at, and laugh with. Someone who likes to cook. If you'd like to start the new year with a new relationship, send this 33-yr.-old, 6' 2", 180 lbs., graduate-degreed, professional **SWM** a note. Box 34V, 206 S. Main, AA 48104.

47-yr.-old **SWJM, PhD,** and friends, 35 and up, looking for female dancing partners who want to jump and get sweaty on the dance floor with guys who ain't Fred Astaires. Box 33V, 206 S. Main, AA 48104.

SWM, 30, professional, caring, non-smoker. Interests include music, restaurants, film, and quiet evenings with someone special. Seeking SF, student or professional, with similar interests. Box 32V, 206 S. Main, AA 48104.

Very attractive, 38-yr.-old **WF** looking for an educated, nonsmoking **WM, 35-45.** I'm a PhD'd professional with many interests, including enjoying the outdoors, cultural events, and being healthy. I'd like to share my interests with someone special. Box 31V, 206 S. Main, AA 48104.

LIMITED TIME OFFER. JF, 30s, pretty, smart, funny, warm, resourceful, petite; able to think and listen; academic/professional with strong domestic inclinations. Seeks man who does something meaningful, can enjoy and share, and is ready for a real relationship. Box 30V, 206 S. Main, AA 48104.

Looking for a very unique lady, 25-40, certain of her goals and dreams. Self-awareness and the capacity to build are paramount. If you're successful, financially secure, very honest, and desirous of a great building relationship, I may represent the answer to your quest. I appreciate many things and offer great depth. I am a **DWM, 6', 41,** nonsmoker. I greatly enjoy attractiveness and sensuality in a partner, and offer the same. If I interest you, please write a note about yourself and attach a photo (copy OK) to Box 1013, Dept.-U, AA 48106.

Asian male, 25, 5' 8", seeks a quality woman for a meaningful relationship (this is my new approach; my sonar has been unsuccessful). Fun-loving knockout please respond w/photo and phone #. If you are indeed a good catch, 20-30, w/nice personality, I am sure you won't be disappointed. Take a shot! Reply to Box 15746, AA 48106.

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SWF, 40, professional, likes dancing, 50s and 60s music, has offbeat sense of humor. Seeks friendship and possibly more with a compatible **SWM, 35-50,** tall, family man, financially secure, with a sincere heart and a sense of adventure. Box 10V, 206 S. Main, AA 48104.

Accomplice in mischief wanted for this attractive **SWF, 30,** who possesses a healthy Matthew Fox brand of sensuality. Looking for a friend to go adventuring with. Requirements: nonsmoking, health conscious, animal and nature lover, with good sense of humor, 22-40. Write to Box 12V, 206 S. Main, AA 48104.

SWF, fit and pretty, with dynamite career, wants to slow down and enjoy a man over 50 who wants his life full of laughter and unpretentious people. Box 29V, 206 S. Main, AA 48104.

Attractive, autonomous **DWF, 44,** seeks charming and financially secure nonsociopath, who can distinguish class from flash, has high ethics and low cholesterol, likes cats, tennis, and Tim Allen. I want to share warmth, wit, and a comfortable life-style. Don't want to share social diseases, addictions, or you with a stable full of fillies. Write me a picture of your ideal woman, annotated as necessary. Box 22V, 206 S. Main, AA 48104.

DWM, 45, tall, fit, sensitive new age guy, secure, well educated with varied interests—XC skiing, fine food and wine, films and video, music, kids, dogs, and travel. Seeking assertive, warm-spirited woman who feels good about herself and is willing to share that which makes life really special. Box 27V, 206 S. Main, AA 48104.

I'm a creative professional who believes in participating in life and likes to share experiences. I value conversation and relish learning new things. I enjoy skiing, scuba, and karate as well as classical music, theater, amateur radio, and reading. I'm a quiet **SWM** of old-fashioned values. At 30 I am 5' 8", 150 lbs., and physically fit. Looking for an educated, nonsmoking lady with a zest for life and a sense of humor. Box 13V, 206 S. Main, AA 48104.

DWM, fiftyish, no dependent children. Looking for **DWF** in same category living in Brighton area. VR, Box 631, Fenton 48430.

WWF, uncomfortable with personal ads, seeks **WM** companion to share my excellent cooking, love of travel, and intellectual pursuits. If you are 45-55 and looking for a stable relationship with a kindred spirit, write a note about yourself. Box 14V, 206 S. Main, AA 48104.

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Mature, 31-y.o., very attractive **DWF,** petite, blond, physically fit, prof., highly educated, exciting, secure, humorous, and warm. I'd like to meet an equally endowed **S** or **DWM** age 38-50, a tall, dark, and handsome gentleman with class. Please enclose photo and write to Box 15U, 206 S. Main, AA 48104.

Here we are at mid-life: ready for love—still searching. You may have passed me on a walk or run somewhere, noted my smile, the blonde hair, my stature. The exchange of a few words would likely tell you that warmth, spontaneity, charm, and a few smarts are a part of the picture, too. You're a man who'd be turned on by youthfulness, looks, enthusiasm—but for whom a woman's ideas, interests, and shared experience also promise good company, good times, and possibly more. Box 21V, 206 S. Main, AA 48104.

DWM, 42, executive, looking for lasting relationship with a warm, sincere, romantic, educated, and caring **SWF**—age 30 to early 40s. My interests include travel, golf, scuba, ballroom dancing, boating, and movies. Send photo if available, and tell me about yourself. Box 39V, 206 S. Main, AA 48104.

Warm, romantic, good-looking, humorous, intelligent **DWM** would like to meet similar lady, 30-40, for friendship, dinners, movies, cozy fires, conversation, etc. A gentleman in jeans. Please RSVP to Box 13U, 206 S. Main, AA 48104.

Pretty woman, blue eyes, brunette, 5' 8", 128 lbs., Badger Beauty class of '70, '73, '85. Sensuous, sensitive, with old-fashioned morals and values, but not an old-fashioned life-style. Seeks warm, tall, fit, 40+ man. Box 2950, AA 48106.

SWM, 34, nonsmoker. I enjoy sports of all kinds. Good looking, sensitive, non-drinker looking for slim and attractive, caring **SWF.** Box 41T, 206 S. Main, AA 48104.

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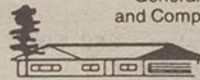
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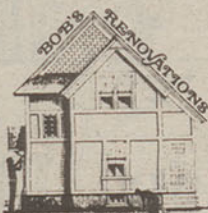
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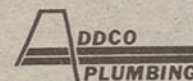
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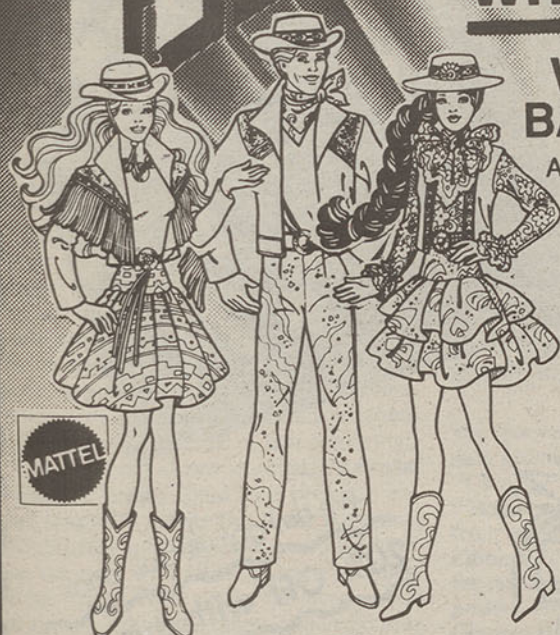
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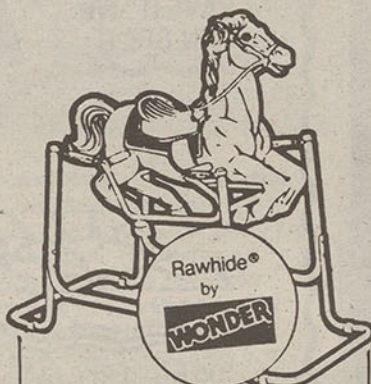
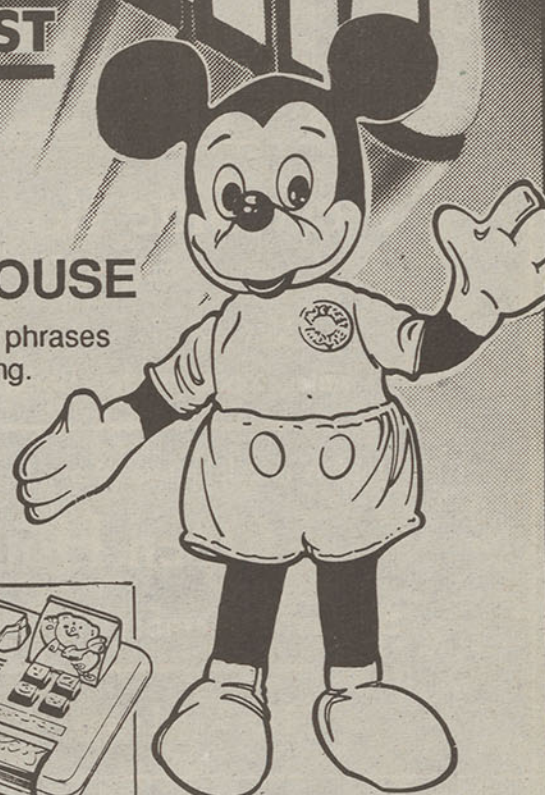
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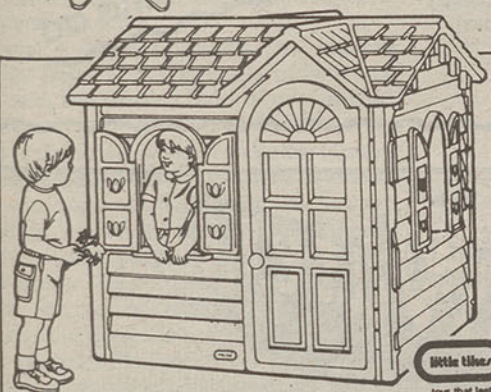
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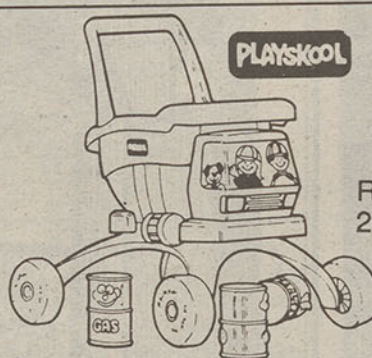
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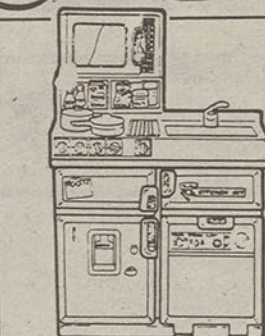
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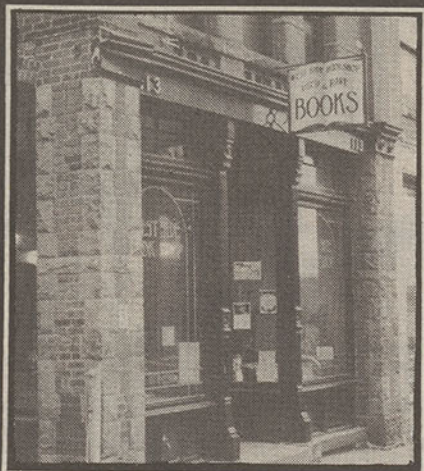
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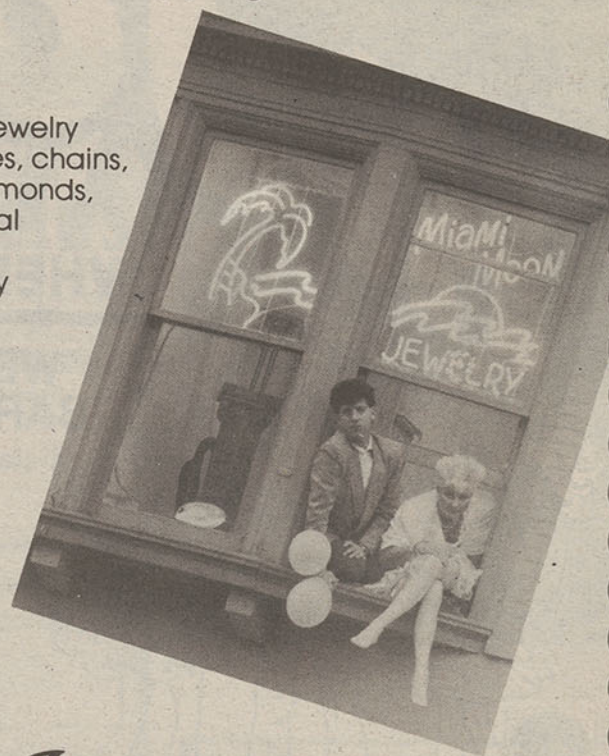
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FLICKS

By PATRICK MURPHY

See Events for complete film listings and details about prices and locations.

FIRST RUN

"Reversal of Fortune" ★ ★ ★ 1/2

Barbet Schroeder, 1990
Showcase Cinemas (973-8380)
The Movies, Briarwood (769-8780)

"Reversal of Fortune" is based on Harvard lawyer Alan Dershowitz's book on the infamous Von Bulow case. Under the fevered gaze of the world's tabloids, Claus Von Bulow was convicted on circumstantial evidence of injecting his wife, Sunny, with enough insulin to put her into an irreversible coma. Dershowitz's book told how he managed to engineer a stunning reversal of that conviction.

With this kind of raw material, "Reversal of Fortune" easily could have been just another soapy TV movie. But filmmakers Barbet Schroeder and Nicholas Kazan have deepened the story with subtle character studies, and have fixed a sure eye for the incongruous and the absurd on the many strange contradictions of the case.

Kazan's scenario presents two separate worlds: Dershowitz's bastion of rationality at Harvard, and the Von Bulows' mire of operatic excess in Newport, Rhode Island. As seen in flashback, which Von Bulow (Jeremy Irons) recounts, the couple leads a wealthy but weary existence in their rambling Newport "cottage." Even his mistress cannot amuse the bored and frustrated Von Bulow. Sunny Von Bulow (Glenn Close) is in even worse shape. She is a semi-reclusive neurotic whose few remaining pleasures are pharmaceutical.

In contrast, Professor Dershowitz and his team of eager young Ivy League lawyers brim with vitality. They descend on the case like a squad of commandos, ferreting out the smallest contradictions and inconsistencies. The uneasy alliance between these disparate universes is hilariously apparent when they meet. Von Bulow eyes the youthful team cautiously, as if they were clever monkeys, wincing at an occasional blunt question and replying with a soft British accent that is effortlessly patronizing.

Irons's Claus Von Bulow is the center of the film. The legal details are all here, but his performance pushes them aside, daring us to simply evaluate the man. Is he capable of murder? At moments he seems infinitely sad, capable of kindness and great understanding. Yet there is another side—a distant, calculating mind incapable of responding to his wife's dire physical and emotional condition, possibly desperate at the prospect of divorce. (She has the money.)

As Sunny, Glenn Close is a tangle of passive fury and self-destructiveness. Usually aloof, she is capable of stunning denunciations of her husband.

It is apparently left to Dershowitz and company to render the final verdict in this case of conviction/appeal/reversal—at least the one in the public record. Although Dershowitz repeats the old bromide that "the law is a blunt instrument," he and his team fashion, from the slimmest of materials, an elegant legal bridge to span the chasm between guilt and innocence. Kazan and Schroeder, however, do not let us confuse legal opinion with truth. Dershowitz makes no claims to having proved Von Bulow's innocence, only to having raised a reasonable doubt as to his guilt.



The film version of Rodgers and Hammerstein's soaring, sentimental musical "Carousel" (above) is in town, Fri., Dec. 7. "Miracle on 34th Street" (right) is saved from mawkishness by veteran stage actor Edmund Gwenn; he won an Oscar playing the real Kris Kringle beset by skeptics in postwar New York City. Thurs., Dec. 6, at German House.

Sunny's disembodied voice returns at the end of the film to remind us that what really happened will remain a mystery. It reinforces the note of very dry, very black humor that haunts this film and that seems directed not only at the wealthy, and their lawyers, but at the curious audience as well.

"Miracle on 34th Street" ★ ★ ★ ★

George Seaton, 1947
94 mins., b/w
Thurs., Dec. 6, German House
(603 Oxford Rd.), 8 p.m.
Free admission

Just as the Macy's Thanksgiving parade is about to begin, the poor rummy hired to play Santa Claus is discovered to be drunk as a skunk. The fate of this New York City tradition hangs in the balance until quick-thinking advertising executive Doris Walker (Maureen O'Hara) hires a kindly old fellow named Kris (Edmund Gwenn) as a substitute Santa. His generosity and unfailing good cheer begin to infect all who meet him, and Kris becomes Macy's Santa Claus for the season.

Then Kris begins to recommend that shoppers look elsewhere than Macy's (even Gimbel's!) for gifts at the best prices. Even worse, he begins to claim that he isn't just *playing* Santa Claus, he *is* Santa Claus. Has Macy's replaced a drunk with a nut? A pompous store psychologist (Porter Hall) whisks Kris away to Bellevue Hospital. His friends rally around, however, and in a delightful courtroom scene the film draws to a clever and predictably heartwarming conclusion.

Veteran stage actor Gwenn, a favorite of the acerbic G. B. Shaw, invests Kris Kringle with irresistible charm. His Oscar-winning



performance makes this piece of Christmas candy easy to swallow. Maureen O'Hara, Thelma Ritter, Gene Lockhart, and a charming, very young Natalie Wood top off an excellent cast.

"Carousel" ★ ★ ★ 1/2

Henry King, 1956
128 mins., color
Fri., Dec. 7, MLB 4; 7 & 9:30 p.m.
Cinema Guild (994-0027)

This stellar Rodgers and Hammerstein musical rolled into Hollywood about a year after the all-time classic "Oklahoma." Knowing they had a sure hit on their hands, the producers were cautious in translating it to the screen. They enlisted "Oklahoma" stars Gordon MacRae and Shirley Jones to appear as Billy and Julie, the star-crossed couple at the center of the story.

Based on Ferenc Molnar's play "Liliom," the plot is rather offbeat for a major musical. We first meet the likable rogue Billy Bigelow in heaven, his last stop after a bungled hold-up severed his earthly ties. Below, his wife, Julie, is struggling with the teenage daughter he has never met. Billy pleads with the authorities for a day back on earth to try to help the child, who seems poised to repeat the mistakes he once made. To get permission, Billy must reveal his story—and so, in one long flashback, the main plot of "Carousel" unfolds.

We return to earth to the accompaniment of the "Carousel Waltz." It is liltingly beautiful, yet there is a driving intensity to it that suggests elemental forces. The carousel itself is a metaphor, as it whisks its riders in a path as immutable as fate itself. In this setting Julie meets Billy, a carnival barker, and their tragic relationship is set in motion.

"Carousel" may be old-fashioned, but it is very charming, too. MacRae and Jones are beautiful and accomplished singers, and you couldn't ask for better actors for these roles:



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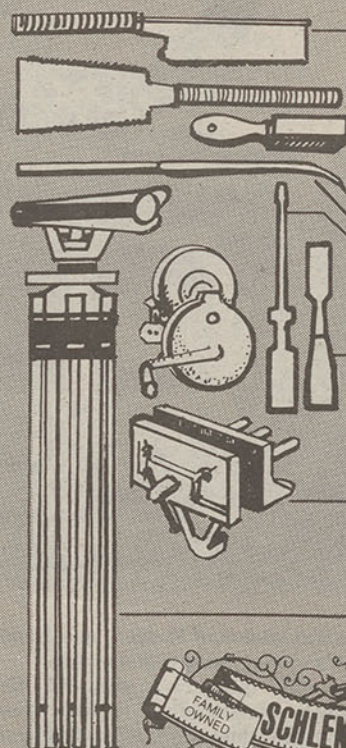
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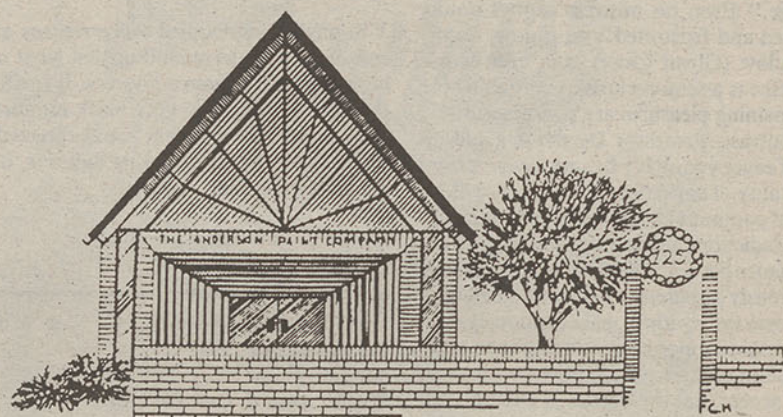


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as young lovers, they have a touching naivete that has long been passe in screen romances. The real staying power of this film, however, lies in the music. Songs like "If I Loved You," "June Is Bustin' Out All Over," and "You'll Never Walk Alone" represent the strengths of the best Rodgers and Hammerstein musicals, which were rich in memorable melodies and lyrics. Their sweetness and simple sentiments are rare enough today to make this film a genuine piece of Americana.

FIRST RUN

"Jacob's Ladder"

★ ★ ★ 1/2

Adrian Lyne, 1990

The Movies, Briarwood (769-8780)

Showcase Cinemas (973-8380)

"Jacob's Ladder," a harrowing psychological thriller about life, death, and madness, is the cinematic roller coaster of the season. A collaboration between Adrian Lyne, the director of "Fatal Attraction," and Bruce Joel Rubin, the writer of "Ghost," it's a powerful, first-hand look at the trauma of a man who is steadily losing his grip on reality.

The film's beleaguered central character is Jacob Singer (Tom Robbins), a Ph.D. turned Vietnam infantryman turned New York City postal employee. We first meet him on a Vietnam battlefield seconds before his unit is plunged into a brutal firefight. This story stops in midstream as he wakes from what has apparently been a nightmare. We find him huddled on a New York subway, in a postal uniform, trying to grab a few moments' rest after a night at work.

Although the current story dominates, both poles of Singer's world are developed as the movie progresses. Through a series of dreams, we see him dreadfully wounded in the Vietnam firefight, and we watch as he stubbornly clings to life. Singer's life post-Vietnam is no picnic, either. His New York, as rendered by Lyne, is a spectacularly shabby universe where dangers seem to loom in the shadows. These can be as tangible as an on-rushing subway train, or as disquieting as the reptilian appendages he occasionally glimpses on passing strangers. Despite the love of his live-in girlfriend, Jezebel (Elizabeth Pena), he withdraws into a shell of wary paranoia.

A rational explanation remains frustratingly out of audience reach. Is Jacob a paranoid schizophrenic? The victim of a government plot? Is he at the center of some kind of supernatural crisis? Clues are strewn liberally for each of these explanations, but Lyne and Rubin keep us as confused and besieged as the protagonist himself. Lyne's hyperbolic direc-

torial style is well suited to Singer's apparent madness. We are forced to empathize with Singer: we reel in shock at his terrors and feel the weary weight of his confusion.

Lyne's direction verges on the heavy-handed, but there are many clever touches, from the highly original (yet gratifyingly scary) demons who appear now and again to the quiet interlude when Singer peruses Gustave Dore's illustrations of Dante's Inferno.

"Jacob's Ladder" is strong stuff. Some people will find it oppressive, disorienting, and downright unpleasant. I found myself walking out of it feeling tired and a little dazed, but so intrigued I was tempted to go back in.

"Sherlock Jr."

★ ★ ★ ★ ★

Buster Keaton, 1924

100 mins., b/w, silent (live organ accompaniment)

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Although silent film comedian Buster Keaton never reached the Olympian heights of popularity enjoyed by Charlie Chaplin, his work has stood up over the years at least as well, if not better, than that of the diminutive Englishman. They are a study in contrasting approaches to comedy. While graceful, choreographed movement was the heart of the Tramp's magic (W. C. Fields growled that Chaplin was "a goddam ballet dancer"), the tall, angular Keaton was straight slapstick. All kinetic energy and precision timing, he steered clear of the sentimentality that was a Chaplin staple. His was a wry comedy laced with daring stunts that shock the viewer into laughter. He also mixed reality and illusion in scenes that are as hilarious as they are intellectually engaging.

"Sherlock Jr." may be Keaton's masterpiece. He plays a young movie projectionist, naive and lovestruck, who gets a chance to impress his girl by finding her father's stolen watch. Naturally he bumbles it and ends up accused of the crime. Banished, he returns to his job and promptly falls asleep in the middle of a movie.

The ensuing dream sequence is justly famous. Walking down from the projection booth, he steps into the movie on the screen. Reality begins to bend in delightfully inventive ways. The plot of the movie begins to mirror "real life." A valuable necklace is stolen, but this time the projectionist is a hero. He embarks upon a fantastically elaborate chase and solves the case.

It's easy to see why Keaton's work has endured so well. He combines wit, intelligence, and flawless craftsmanship with an innocence that makes it all seem fresh.



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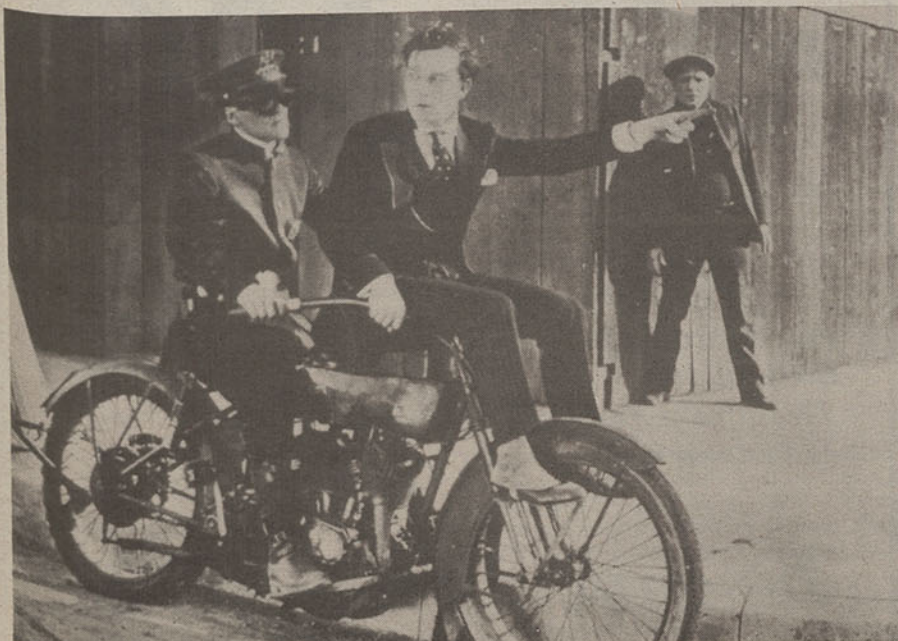
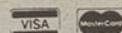
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Buster Keaton's masterpiece, "Sherlock Jr.," is at the Michigan, Sun., Dec. 9.

beaded tapestry hat/silver earrings



horse pin/sculpture



salt & pepper shakers

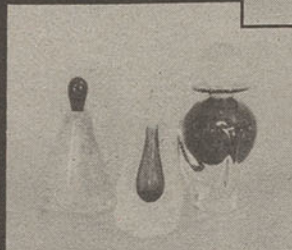


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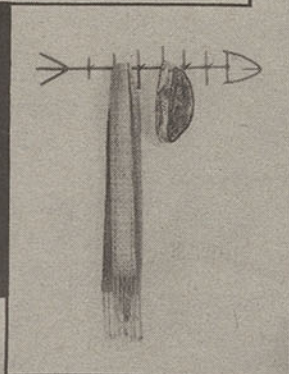
silver/brass/bronze bookends



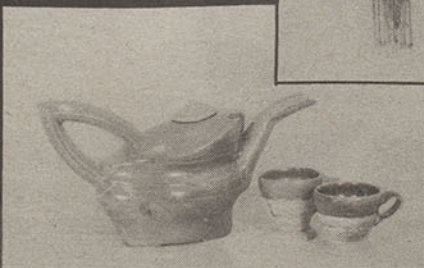
glass perfume bottles



iron coat rack, silk scarf



ceramic teapot, cups



16 HANDS

119 W. Washington (in the Earle Bldg.) 761-1110

DECEMBER HOURS: Mon, Tues, & Sat 10-6
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GALLERIES & MUSEUMS

By JENNIFER DIX

Major New Exhibits

KREFT GALLERY. What Style Is It? November 26-December 15. A traveling exhibition of photographs, drawings, and texts from the Smithsonian Institution in Washington, D.C., focuses on some 20 different American architectural styles. Mon.-Fri. 10:30 a.m.-4 p.m. 4090 Geddes Rd. 995-7300.

CLARE SPITLER WORKS OF ART. The Annual "Theme" Show: Heart and Soul. December 2-January 29. Interpretations of this theme by more than 30 area artists working in photography, printmaking, painting, sculpture, and selected crafts. Introduces the following guest artists: area painters Judy Enright, Louise Flory, and Joan C. Jones, and Iranian painter Jaleh Kazemi. Tues. 2-6 p.m.; and by arrangement. 2007 Pauline Ct. 662-8914.

T'MARRA GALLERY. Tony Spina. December 7-January 25. Photographs by this leading American photojournalist and former *Detroit Free Press* staffer. Includes Pulitzer Prize-winning photo coverage of the 1968 Detroit riots; photos of the Korean War, and prizewinning photos of such heads of state as Pope John XXIII and John F. Kennedy. Also, paintings by award-winning Oakland Community College art instructor Donald Mendelson. Thurs. & Sat. 10:30 a.m.-5 p.m.; Fri. 10:30 a.m.-9 p.m. 111 N. First St. 769-3223.

Other Exhibits

ANN ARBOR ARTISTS' CO-OP GALLERY. Works in all media by local artists. Members' works also are exhibited at Espresso Royale Caffe, Amer's Mediterranean Deli, Park Avenue Deli, Amadeus Cafe, A Cut Above Salon, and other downtown businesses. Mon.-Fri. 1-8 p.m.; Sat. & Sun. 1-6 p.m. 617 E. Huron. 668-6769.

ANN ARBOR ART ASSOCIATION. Holiday Gifts. Through December 24. Handcrafted gifts by various local artists. Includes jewelry, dolls, pottery, and more. Mon. noon-5 p.m.; Tues.-Sat. 10 a.m.-5 p.m. 117 W. Liberty. 994-8004.

ANN ARBOR HANDS-ON MUSEUM. Dinos in the Snow. Through January 20. U-M Hospitals physician Thomas Clark's elaborate cut-paper snowflakes feature dinosaur silhouettes and more. Also, science and technology exhibits for children of all ages. December's theme is "Reflection and Refraction," with 15-minute demonstrations every Saturday at 1 and 3 p.m. and Sundays at 2 and 4 p.m. Tues.-Fri. 10 a.m.-5:30 p.m.; Sat. 10 a.m.-5 p.m.; Sun. 1-5 p.m. Closed Christmas Day. Admission: \$3 (adults); \$2 (children, students, & seniors); \$7.50 (families). 219 E. Huron (entrance on N. Fifth Ave.). 995-5439.

ART DECO DESIGN STUDIO. Jazz Age collectibles dating from 1925 to 1950. Tues.-Sat. 11 a.m.-6 p.m. 207 E. Washington (new location). 663-DECO.

ALICE SIMSAR GALLERY. Constructions & Paper, 1990. Through December 22. New York artist Clinton Hill creates colorful, painterly constructions of handmade paper, as well as three-dimensional wall mountings combining canvas, paper, and wood, and some works set within plexiglass boxes. Tues.-Sat. 10 a.m.-5:30 p.m. 301 N. Main. 665-4883.

16 HANDS. Group Show. Through December 31. Photographs by David Capps and William Pelletier, and ceramic totems by Robert Pipenberg—all Michigan artists. Also, ceramics by Colorado artist Steven Schrepferman and whimsical fabric collages by New York artist Stewart Wilson. Mon.-Fri. 11 a.m.-6 p.m. (Fri. also 8:30-10 p.m.); Sat. 10 a.m.-6 p.m. 119 W. Washington. 761-1110.

ARTFUL EXCHANGE GALLERY. Specializing in the resale of fine art by 19th- and 20th-century masters, including Leroy Nieman, Alvar, Daumier, Calder, Chagall, Will Barnet, and Doszontes. Also, local artist Vicki Schwager's art jewelry. Tues.-Fri. 11 a.m.-5 p.m. (Fri. till 6:30 p.m.); Sat. 10 a.m.-5 p.m. 215 E. Washington. 761-2287.

BARCLAY GALLERY. Antiquities and African and Asian art in all media, including sculpture, prints, paintings, metalwork, and terra-cotta. Tues.-Sat. 11 a.m.-6 p.m.; Sun. noon-5 p.m. 218 S. Main. 663-2900.

BENTLEY HISTORICAL LIBRARY (U-M). University of Michigan Television on the Air: The History of Michigan Media. Through January 11. A history of the university's film, video, and television productions from 1950 through 1988. Includes a 16-minute video created from archival footage and narrated by Michigan Radio's Tom Hemingway. Mon.-Fri. 8:30 a.m.-5 p.m.; Sat. 9 a.m.-12:30 p.m. 1150 Beal Ave. 764-3482.

THE CLAY GALLERY: A COLLECTIVE. All month. Functional and decorative ceramics by members of the collective. Mon.-Fri. 9:30 a.m.-5:30 p.m.; Sat. 9:30 a.m.-5 p.m. 8 Nickels Arcade. 662-7927.

WILLIAM L. CLEMENTS LIBRARY. From Childhoods Past: An Exhibition of Early American Children's Books and Toys. December 1-21. Exhibition of 19th-century books, toys, and games. Includes a first edition of *Goody Two-Shoes* and an early translation of Charles Perrault's *Cinderella*. Mon.-Fri. 10:30 a.m.-noon & 1-5 p.m. 909 South University at Tappan. 764-2347.

DOMINO'S CENTER FOR ARCHITECTURE AND DESIGN. A large collection of furniture, art glass windows, and other decorative accessories designed by architect Frank Lloyd Wright between 1890 and 1960. Also, works representative of the Arts and Crafts movement by designers such as Gustav Stickley, George Nieddeck, and Christopher Dresser. Mon.-Fri. 10 a.m.-5 p.m.; Sat. & Sun. noon-5 p.m. Admission \$6 (children & seniors, \$5; families, \$15). Includes admission to *Classic Cars and Detroit Tigers* exhibits, tour of the grounds, and a hayride. Domino's World Headquarters Bldg., 44 Frank Lloyd Wright Dr. (off Earhart north of Plymouth Rd.). 995-4258.

ESKIMO ART GALLERY. Baffin Island Sculpture. All month. Sculptures by Eskimo artists from Cape Dorset and Lake Harbour on Baffin Island in Canada's Northwest Territories. Tues., Wed., & Fri. 10 a.m.-2 p.m.; and Dec. 1, 8, & 15, 1-4 p.m. Domino's Farms Exhibition Hall, 44 Frank Lloyd Wright Dr. (off Earhart north of Plymouth Rd.). 665-9663, 769-8424.

EXHIBIT MUSEUM (U-M). Permanent exhibits about dinosaurs, Native American cultural artifacts, astronomy, natural history, and more. Tues.-Sat. 9 a.m.-5 p.m.; Sun. 1-5 p.m. North University at Geddes Ave. 764-0478.

FORD GALLERY (EMU). Landscapes. December 3-21. Landscape paintings by Ann Arbor artists Ann Mikolowski and Maggie Citrin, and Windsor artist Susan Gold. Mon.-Fri. 9 a.m.-5 p.m. Ford Hall (near McKenny Union), EMU campus, Ypsilanti. 487-1268.

GALERIE JACQUES. Carl Siebert. Through December 31. Paintings and drawings by this eminent French expressionist. Siebert's paintings are characterized by bright, vivid primary colors, and sometimes incorporate elements of collage. His depictions of people and animals are abstract but recognizable. Tues. & Sat. 2-6 p.m.; and by appointment. 616 Wesley at Paul. 665-9889.

GALLERY VON GLAHN. Original oils and watercolors, sculpture, pottery, and limited-edition lithographs of western, southwestern, wildlife, and country themes by national and local artists. Mon.-Wed. 10 a.m.-6 p.m.; Thurs.-Sat. 10 a.m.-8 p.m. 319 S. Main. 663-7215.



CINDERILLA; OR THE LITTLE GLASS SLIPPER.

Thy Wit, O Man!
Like Gold properly employ'd,
May dispense blessings,
And promote the Happiness of
Mortals;
But when hoarded up,
Or misapply'd,
Is but Trash, that makes Man-
kind miserable.
Remember
The unprofitable Servant,
Who squandered away his Sub-
stance, and fed with Swine.

LITCHFIELD:
Printed by T. Collier.

(Top) "The Water Witch," a portrait of an Ann Arbor man with his divining rod, is part of an exhibit of work by Pulitzer Prize-winning photographer Tony Spina, opening December 7 at T'Marra Gallery. (Above) The Clements Library's December exhibit of early American children's toys, books, and games includes the 1800 Collier edition of Charles Perrault's *Cinderella, or the Little Glass Slipper*.

'Tis the
Season to be Jolly!

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to all from

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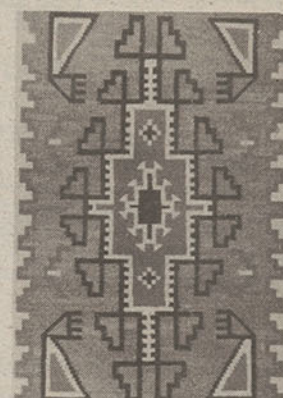
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Monday through Friday 10-6; Saturday 10-5
(Other hours by appointment)

Ann Arbor, Michigan
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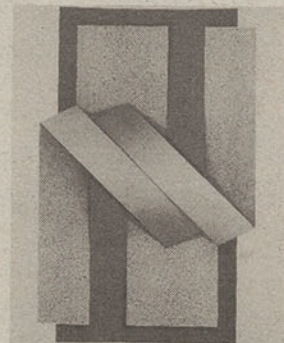
The Lotus Gallery



Kimonos



American Indian Art



Contemporary Japanese Prints



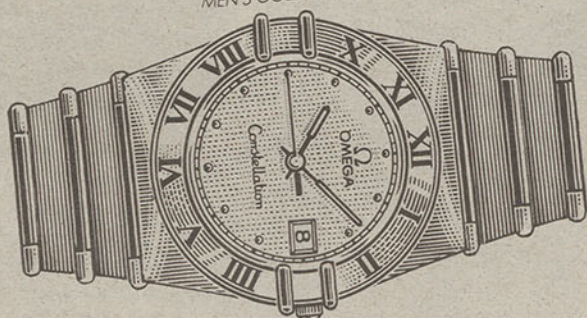
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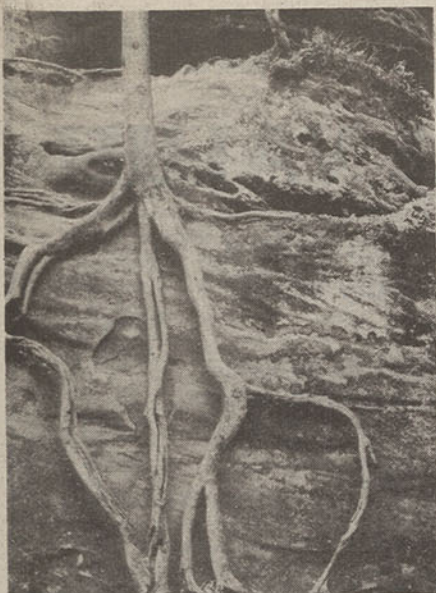
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you will be proud of.



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Monday through Friday 9:30-6:00
Saturday 9:30-5:00



Cincinnati photographer Richard Gass's nature photographs are displayed in "Nature in Black and White," a show opening December 10 at Kerrytown Concert House.

HATCHER LIBRARY RARE BOOK ROOM (U-M). Papyri to King James: The Christmas Story Seen Through the Evolution of the Bible. November 26-January 12. An exhibit of Bible manuscripts, from 2nd-century papyri fragments of the Epistles of St. Paul to a 1611 King James English Bible. Mon.-Fri. 10 a.m.-noon & 1-5 p.m.; Sat. 10 a.m.-noon. Room 711, Harlan Hatcher Graduate Library. 764-9377.

KELSEY MUSEUM OF ANCIENT AND MEDIEVAL ARCHAEOLOGY (U-M). Dangerous Archaeology: Frances Willey Kelsey and Armenia (1919-1920). Through February 28. Letters, diaries, and published works reveal the humanitarian and missionary aspects of this early-20th-century archaeologist's expedition to Asia Minor during a time of political unrest. Mon.-Fri. 9 a.m.-4 p.m.; Sat. & Sun. 1-4 p.m. 434 S. State. 764-9304.

KEMPF HOUSE CENTER FOR LOCAL HISTORY. Harvest Home. Through December 16. Displays of dried flower and herbal wreaths, jams, jellies, and other traditional arts and crafts items that might typically be found in a Victorian home preparing for the holiday season. This month features several Wednesday brown-bag lectures and a carol sing around the oldest grand piano in Ann Arbor (see Events listings). Sat. & Sun. 1-4 p.m.; Wed. 10 a.m.-3 p.m.; and by appointment. House closed December 17-February 1. 312 S. Division. 994-4898.

KERRYTOWN CONCERT HOUSE. Nature in Black and White. December 10-January 15. Black-and-white photographs of Yellowstone National Park, the Grand Tetons, Yosemite, the Smokies, Natural Bridge State Park (Kentucky) and Clifty Falls (Indiana), by Cincinnati photographer Richard Gass. Mon.-Fri. 11 a.m.-2 p.m. 415 N. Fourth Ave. 769-2999.

LOTUS GALLERY. Antique and contemporary art by Asians and Native Americans. Tues.-Sat. 11 a.m.-6 p.m.; and by appointment. 119 E. Liberty. 665-6322.

MAURANT GALLERY. Contemporary sculpture, wood carvings, paintings, and prints, primarily by African and African-American artists. Mon.-Fri. 10 a.m.-6 p.m.; Sat. 10 a.m.-6:30 p.m. 210 S. Fourth Ave. 747-8080.

MICHIGAN GUILD GALLERY. Holiday Toy Show. Through December 21. Holiday toys from wooden animals to kaleidoscopes, crafted by Guild members from across the country. Mon.-Fri. 10 a.m.-5 p.m. 118 N. Fourth Ave., between Huron and Ann. 662-3382.

MICHIGAN UNION ART GALLERY. Student Woodshop. December 5-January 10. Functional and decorative woodwork by U-M students and staff. With an additional display December 3-7 in Room 1209. Common Ties. Through December 2. Panels from the Names Project AIDS Memorial Quilt are on display, along with educational materials about AIDS from the University Health Services. Daily 10 a.m.-9 p.m., Michigan Union Art Lounge (1st floor), 530 S. State St. 764-6498.

MUSEUM OF ART (U-M). Lorna Simpson. Through December 2. This well-known American photographer's fragmented text-and-photo com-

positions explore such potentially explosive issues as rape, abortion, racism, and sexism. **City and Country: 19th-Century French Prints and Drawings.** Through December 23. Contrasting images of 19th-century French city and country life from the museum's collection. **Landscape Drawings and Prints from the Collection of Rudolf Baumbach.** Through December 23. Exhibit of 150 landscape drawings by artists from the 15th through the 20th centuries. **Antique Toys from the Collection of Bob Lyons.** Through January 27. Exhibit of 19th- and early-20th-century cast-iron trains, wagons, automobiles, banks, Tootsie Toys, and others collected by Ann Arborite Bob Lyons. He gives a talk at the Clements Library December 9 (see Events listing). Tues.-Fri. 10 a.m.-4 p.m.; Sat. 10 a.m.-5 p.m.; & Sun. 1-5 p.m. 525 S. State at South University. 764-0395.

ORIGINS. Pottery, weaving, fiber, and sculpture by more than 150 American craftspeople. Mon.-Fri. 9:30 a.m.-5:30 p.m.; Sat. 9:30 a.m.-5 p.m. North Campus Plaza, 1737 Plymouth Rd. 663-9944.

ORION GALLERIES. Fine mineral specimens, rare stones, fossils, and old coins. Mon.-Thurs. 10 a.m.-6 p.m.; Fri. 10 a.m.-8 p.m.; Sat. 10 a.m.-5 p.m. 249 E. Liberty. 761-7747.

PERFORMANCE NETWORK. Fear No Art. Through December 2. Final days of this exhibit of controversial and provocative visual art, literature, music, and other work. Includes two books of photographs by Robert Mapplethorpe, music by 2 Live Crew (headsets available for listening), poetry by Allen Ginsberg and Ann Arbor poet Bob Hicock, paintings by Roger Hayes and John Elkerr, books, magazines, videos, and more. Visitors can write down their reactions to the art works, and these comments become part of the exhibit as well. Persons under 18 not admitted without parent or legal guardian. Tues.-Sat. 2-6 p.m.; and 30 minutes prior to performances. 408 W. Washington. 663-0681.

PRECISION PHOTOGRAPHICS. Annual Juried Show. December 7-January 18. Winning entries in this local photo contest. Mon.-Fri. 8:30 a.m.-5:30 p.m.; Sat. 10 a.m.-3 p.m. Precision Photographics, 830 Phoenix (off Varsity from Ellsworth). 971-9100.

RACKHAM GALLERY. MFA Exhibits. Through December 13. Changing exhibits by U-M School of Art grad students. Mon.-Fri. 9 a.m.-6 p.m.; Sat. 10 a.m.-3 p.m. Rackham Bldg. (3rd floor), 915 East Washington at Fletcher. 485-2216.

RADISSON GALLERY. EMU Student Watermedia Invitational. Through December 28. Selected watermedia works by some 30 EMU art students. Mon.-Fri. 7 a.m.-9 p.m. Radisson Corporate Education Center, 1275 Huron St., Ypsilanti. 487-1268.

REEHILL GALLERY. Iyopta. All month. Ann Arborite Lorraine U'Ren's jewelry and wall sculpture inspired by Native American spiritual traditions. The exhibit title means "pass through" in the Lakota language. Sun. 11 a.m.-2 p.m.; and by appointment. St. Aidan's/Northside Church, 1679 Broadway (across from Baits Dr. entrance to U-M North Campus). 663-5503.

SELO/SHEVEL GALLERY. An eclectic collection of contemporary American and ethnic jewelry, functional and sculptural blown glass, exotic wood, African masks and sculpture, and rare textiles. Mon.-Sat. 10 a.m.-6 p.m. (Thurs. till 9 p.m., Fri. till 10 p.m.); Sun. noon-5 p.m. 335 S. Main and 301 S. Main. 761-6263.

SIGNED DESIGNS. Offset lithographs, prints, and paintings by leading western and wildlife artists. Mon.-Sat. 10 a.m.-5:30 p.m. (Fri. till 7 p.m.). Liberty Plaza, 247 E. Liberty. 662-4211.

SLUSSER GALLERY (U-M). MFA Exhibit. December 4-16. Works in all media by U-M School of Art grad students. Mon.-Fri. 10 a.m.-5 p.m.; Sat. & Sun. 1-5 p.m. U-M Art & Architecture Bldg., 2000 Bonisteel Blvd., North Campus. 764-0397.

SOUTHERN CROSS GALLERY. Art of New Guinea and the Pacific. By appointment. 1850 Joseph St. 996-1699.

STEARNS COLLECTION OF MUSICAL INSTRUMENTS (U-M). A wide variety of rare instruments from the 18th through the 20th centuries, some of which may be played by visitors. Also, photographs and conservation tools. Thurs., Fri., & Sat. 9:30 a.m.-5:30 p.m.; and by appointment. U-M School of Music Bldg., Towsley Wing, 2005 Baits Dr. (off Broadway), North Campus. 763-4389.

TITLEBAUM ART GALLERY. All month. A large selection of 17th- and 18th-century engravings by Hogarth and other artists. Also, Haitian painting and sculpture, and contemporary paintings by gallery owner Richard Titlebaum. By appointment. 1110 Fountain St. 662-3843.

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The perfect antidote to all that holiday cheer. **The Simpsons** sing the blues, rock, rap, and standards featuring Homer, Marge, Lisa & the Bart Man with an all-star lineup that includes Dr. John, B. B. King, Tom Scott, Joe Walsh, & DJ Jazzy Jeff.



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Long awaited
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New Bohemian—
"Ghost of a Dog"



"Shooting Rubberbands
at the Stars"



MUSIC AT NIGHTSPOTS

By John Hinchey

These bookings came from information available at press time. Last-minute changes are always possible, so to be certain who will be playing, it's advisable to call ahead. Unless otherwise noted, live music runs from 9:30 p.m. to 1:30 a.m.

The Ark

637½ S. Main 761-1451

Michigan's leading showcase for American and international performers of all forms of traditional music. Cover (usually \$8.25-\$9.25), no dancing. Discounts (usually \$1) on cover for members (\$15/year; families, \$25/year). All shows begin at 8 p.m. unless otherwise noted. Ticket sales: If a sellout is anticipated, advance tickets are sold and (usually) two shows are scheduled. Otherwise, tickets are available at the door only. **Dec. 1: Gil Scott-Heron.** Jazz-rap master. See Events. 8 & 10 p.m. **Dec. 2: Lady Be Good.** This popular local all-female quintet plays the music of the 20s, 30s, & 40s, including jazz, blues, swing, and bebop. Members are vocalist Kathy Moore, pianist Stephanie Ozer, vibraphonist Diana Crum, bassist Sue Scott, and drummer Lois Laughlin. **Dec. 4: Metamora.** A cappella 3-part harmonies and sumptuous, intricate instrumental textures by this all-star folk trio. Members are Vermont fiddler/songwriter Pete Sutherland, Grey Larsen on flute and keyboards, and new member Martin Simpson, a former member of the Albion Band who plays guitar, dobro, mandolin, and banjo. **Dec. 5: Open Stage.** All acoustic performers invited. The first 12 acts to sign up beginning at 7:30 p.m. get to perform. The most talented and popular Open Stage performers are offered their own evenings at the Ark. Hosted by Matt Watroba of WDET's "Folks Like Us." \$2.75 (members & students, \$1.75). **Dec. 7: Doc Watson.** Legendary folk guitarist. See Events. 7:30 & 10 p.m. **Dec. 8: Jonathan Edwards.** Veteran singer-songwriter. See Events. 7:30 & 10 p.m. **Dec. 10: Amnesty International Benefit.** With poetry by Mario Vasquez and music by Peter Madcat Ruth & Shari Kane, Ann Doyle, Jay Stielstra, Jesse Richards, and the folk trio of Marty Somberg, Gerald Ross, and Paul Winder. See Events. **Dec. 12: Open Stage.** See above. **Dec. 14: Special Consensus.** This ace bluegrass band from Illinois performs traditional standards as well as contemporary tunes. They've released 3 LPs and

According to one critic, the Gories play "very primitive garage rock that combines early Pretty Things simplicity with a Cramps passion for trash." The Detroit trio shares a bill with Ann Arbor's Volume Whores at the Club Heidelberg, Fri., Dec. 7.

appeared on the Nashville cable network. **Dec. 16: Song Sisters' Children's Concert.** The popular duo of Julie Austin and Chris Barton. See Events. 1 & 3 p.m. **Dec. 30: Donovan.** 60s folk-rock. See Events. 7 & 9:30 p.m. **Dec. 31: John Roberts & Tony Barrand.** English folk duo. See Events. 8:30 & 11 p.m.

Bird of Paradise

207 S. Ashley 662-8310

Intimate jazz club co-owned by prominent jazz bassist Ron Brooks. Live music seven nights a week. Cover, no dancing. **Every Fri. & Sat.** (5:30-8:30 p.m.): Local jazz ensemble to be announced. **Every Sun.: Harvey Reed & Friends.** Popular, high-energy jam session led by versatile pianist Reed, one of the area's most respected jazz musicians. **Every Mon. (except Dec. 31): Bird of Paradise Orchestra.** Nine-piece ensemble organized by bassists Ron Brooks and Paul Keller to showcase original compositions and arrangements by musicians from southeastern Michigan. The varying lineup includes local and area jazz musicians. **Every Tues.: The Keller Kocher Group.** Mainstream jazz by a quartet featuring bassist Paul Keller, vibes player Cary Kocher, pianist Phil Kelly, and drummer Pete Siers. **Every Wed. & Thurs. (except Dec. 6 & 13): Ron Brooks Trio.** One of the state's finest jazz bassists, club co-owner Brooks is joined by talented, versatile Rick Roe on piano and the area's wittiest drummer, George Davidson. This trio



always makes good music, but when an appreciative audience coaxes them along, they're capable of bringing the house down. **Dec. 1: Rick Hollander Quartet.** Straight-ahead jazz by this quartet led by New York City-based drummer Hollander, a former Ann Arborite making his first local appearance in ten years. A longtime member of Dick Siegel's Ministers of Melody, Hollander has a new LP, "Private Label," that's been getting lots of airplay on WEMU. **Dec. 6-8: Monty Alexander.** Jamaican-born jazz pianist from New York City. **Dec. 13-15: David Janeway.** Straight-ahead jazz by this New York City pianist who is also a practicing psychiatrist. **Dec. 21-22: Oasis.** One of the Bird's most popular attractions, this Flint ensemble features the superb pop-jazz vocalist Stephanie Monier, who is backed by her husband, pianist Cliff Monier, and drummer Carl Dieterich. **Dec. 28 & 29: Paul Vornhagen & Friends.** See Del Rio. **Dec. 31: Suzanne Lane & Friends.** Vocalist Lane is backed by the Ron Brooks Trio. See Events.

The Blind Pig

208 S. First St. 996-8555

Local and out-of-town rock 'n' roll, blues, reggae, and dance music bands seven nights a week. Also, happy hour bands (no cover) on Thursdays & Fridays. Cover, dancing. **Every Fri.** (6-9 p.m.): **Drivin' Sideways.** Country, rockabilly, and vintage rock 'n' roll band with a repertoire that ranges from George Jones to George Strait, along with originals by vocalist Pontiac Pete Ferguson and other band members. With Ferguson on pedal steel guitarist Mark O'Boyle, bassist Chris Goerke, drummer Jackson Spires, and either George Bedard or Bob Schetter on guitar. **Dec. 1: Juice.** An inventive blend of 60s blues-rock & soul and 80s post-punk rock 'n' roll by this popular local band whose music is as captivating and distinctive as any in town. Recently released their debut 8-song LP on their own Rock 'n' Roll, Boogie-Woogie, Rhythm & Blues with a Touch of Soul and a Whole Lot of Funk label. **Dec. 2: "Blue Sunday."** Blues jam led by the **Conquerroots Blues Band**, an energetic local blues and blues-rock band with vocalist and blues harpist Pontiac Pete Ferguson, guitarist Dave Kaftan, keyboardist Jim Neal, bassist Chris Goerke, and drummer Jackson Spires. Their repertoire includes classic and obscure traditional blues and Ferguson originals. **Dec. 3: Electric Hot Tuna.** Vintage blues-rock led by former Jefferson Airplane members Jorma Kaukonen and Jack Casady. See Events. 8 & 11 p.m. **Dec. 4: To be announced.** **Dec. 5: New Potato Caboose.** Grateful Dead-inspired band from Washington, D.C. See Events. **Dec. 6 (6-8 p.m.): Jax Myth.** Hard-rocking blues quartet from Ypsilanti. **Dec.**

6: Frank Allison and the Odd Sox. See Club Heidelberg. **Dec. 7: The Connells.** Jangly guitar-pop. See Events. **Dec. 8: Blue Front Persuaders.** This veteran local R&B dance & party band recently lost its last remaining original member, drummer Mark Russell, who moved to San Francisco. New drummer Phil Poteat joins trumpeter Denny Allis, bassist Stanley Mizerny, saxophonists Carl Dyke and Livonia Smith, and guitarist Patrick Lewandowski. **Dec. 9: "Blue Sunday."** Blues jam led by Getta Grip, a local band that plays blues-rock originals and covers. **Dec. 10: Tall Midgets.** Area high school punk band. All ages admitted; no alcohol served. 7-11 p.m. **Dec. 11: Mol Triffid.** Maniacally theatrical local hard-rock band that bills itself as the "William Shatners of punk rock." **Dec. 12: To be announced.** **Dec. 13 (6-8 p.m.): Voodoo Chili.** Popular local "psychobilly" rock 'n' roll band. **Dec. 13: Captain Dave and the Psychedelic Loungecats.** Neo-psychedelic lounge music by this local band that enjoys a strong cult following. **Dec. 14: Cult Heroes.** Veteran, popular local punk-edged rock 'n' roll band led by vocalist Hiawatha Bailey and featuring guitarist James Conway, drummer Rob King, and bassist Pete Bankert, a former member of Weapons and Mugsy who is also playing currently with Rob Tyner. Also, **Destruction Ride** (see Club Heidelberg) and **Culture Shock**, a hard-funk "toxic metal" band from Ypsilanti. **Dec. 15: Crossed Wire.** Hard-rock band from Detroit that recently signed with A&M Records. **Dec. 16: "Blue Sunday."** Blues jam led by Getta Grip (see above). **Dec. 17: Independent Label.** Heavy metal band from Saline High School. All ages admitted; no alcohol served. 7-11 p.m. **Dec. 18: To be announced.** **Dec. 19: To be announced.** **Dec. 20 (6-8 p.m.): To be announced.** **Dec. 20: The Difference.** See Rick's. **Dec. 21: The Chisel Brothers with Girl Thornetta.** East Detroit R&B, soul, and rock 'n' roll band featuring a black female vocalist and three former members of the Buzztones, including Was/Not Was drummer Reggie Mocombo. **Dec. 22: Frank Allison and the Odd Sox.** See Club Heidelberg. **Dec. 23-25: Closed.** **Dec. 26: Getta Grip.** See above. **Dec. 27: Trinidad Tripoli Steel Band.** See Rick's. **Dec. 28: To be announced.** **Dec. 29: Tracy Lee and the Leonards.** Reunion of this inventive, very popular local rock 'n' roll band featuring vocalist Tracy Lee Komarmy, singer-songwriter-guitarists Dick Siegel and George Bedard, drummer Rich Dishman, and bassist David Stearns. **Dec. 30: Closed.** **Dec. 31: George Bedard and the Kingpins.** Super-fine dance classics from swing to vintage blues, rockabilly and early rock 'n' roll classics, with some memorable originals penned by guitar genius Bedard. With drummer Rich Dishman and



Special Consensus, an Illinois bluegrass quartet that has been featured on the Nashville cable network, plays traditional standards and contemporary tunes. They're at the Ark, Fri., Dec. 14.

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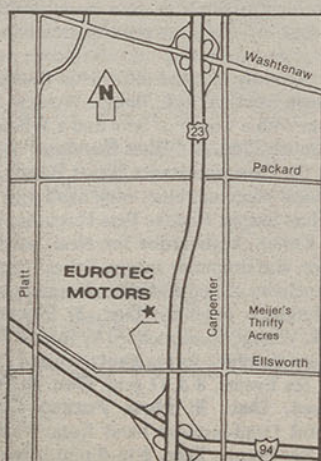
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NIGHTSPOTS continued

bassist Randy Tessier. The band recently completed recording its debut LP. See Events.

City Grill

311 S. Main 994-8484

This Main Street sports cafe features DJs upstairs, Thursdays through Saturdays, and live music downstairs, Wednesdays and Sundays. Dancing, no cover. **Every Wed.** (except Dec. 26): **John D. Lamb.** Tasty rock 'n' roll originals by this Detroit singer-guitarist who was named best songwriter in the latest *Metro Times* poll. December 26 performer is to be announced. **Every Thurs.: Thayerone.** Vintage houserocking music with this DJ best known as the host of WEMU's popular Sunday night program, "Roots-Rock Hip-Shaking Soul Music and Industrial Strength Rythm and Blues." **Every Fri. & Sat.: Bill Rice.** DJ spins top-40 dance records. **Every Sun.** (except Dec. 23 & 30): **Andy Boller.** Original music by this veteran local rock & blues pianist, a finalist in the recent Marlboro songwriter contest. December 23 & 30 performers are to be announced.

City Limits

2900 Jackson Rd. 665-4444

Lounge at the Holiday Inn West. **Every Tues.-Sat.:** Top-40 dance bands to be announced.

Club Heidelberg

215 N. Main 994-3562

This rock 'n' roll club on the top floor of the Heidelberg restaurant specializes in alternative forms of rock 'n' roll. Live music (10:30 p.m.-1:30 a.m.) Wednesday through Saturday, and occasional Tuesdays. Doors open at 10 p.m. Enter through rear door off alley behind the Heidelberg. Cover, dancing. **Dec. 1: The Melvins and Helmet.** Hard-rock double bill. See Events. **Dec. 4: Ann Arbor Poetry Slam.** With Chicago poet **Tony Fitzpatrick.** See Events. 8 p.m. **Dec. 5: Simply U Show.** With **Infectious Disease, Typhoid Mary,** and **Voodoo Chili.** See Events. **Dec. 6: Etch-a-Sketch.** New local ska band. Opening act is **The Exceptionz,** a 10-piece ska-based band from Detroit. **Dec. 7: Volume Whores and The Gories.** Garage-rock double bill. See Events. **Dec. 8: Jesus Lizard.** Industrial noise guitar rock with a dreamy, neo-psychedelic underside. With **Destruction Ride.** See Events. **Dec. 12: Closed.** **Dec. 13: Greenhouse.** Local rock 'n' roll band. Opening act is the local hard-rock band **Ward.** **Dec. 14: Anne Be Davis.** This very popular local band plays passionate, melodic guitar-based rock 'n' roll. Their debut LP on the Chelsea-based Picnic Horn label, "Scout's Deposit," is a superb collection of original songs that blend the Replacements' gutsy rawness, R.E.M.'s airy refinement, and the BoDeans' country-soul. Opening act is the **Morning Glories,** a local quartet featuring former Evaders guitarist Clarke Pomeroy and former Mr. Largebeat Existence bassist Kurt Vander Voort. They play melodic, high-textured guitar-based rock 'n' roll. **Dec. 15: Gangster Fun.** Reggae and ska band from Detroit. Opening act is **Trenchmouth,** a popular punk-reggae band from Chicago. **Dec. 19: Closed.** **Dec. 20: The Faithhealers.** Local self-styled "Stooges meet the Yardbirds" guitar-based power-punk band led by guitarist-vocalist Wendy Case and featuring guitarist Brian Delaney, bassist Ron DeVore, and drummer Rob King. Opening act is **Destruction Ride,** a local high-energy, punk-style guitar band. **Dec. 22: Fairgame.** Loud, abrasive, metal rock with an attitude by this local band that includes former members of Halloween, Invain, and Dollhouse. Opening act is **Typhoid Mary,** a local band that plays dirty speed metal with death rattle overtones. **Dec. 24-27: Closed.** **Dec. 28: Trinidad Tripoli Steel Band.** See Rick's. **Dec. 29: Jeanne and the Dreams.** Funky, danceable R&B, Motown, and Memphis soul, with lots of originals, featuring sizzling solo and harmony vocals by Jeanne Mayle and guitarist Al Hill backed by saxophonists Paul Vornhagen and Eric Korte, bassist Jim Rasmussen, and new drummer Alan Smith, a former member of the Occasions and the Ohio Players. Mayle and Hill are the vocalists on WCSX's "Motor City Blues Projects" novelty song jingles. **Dec. 31: Frank Allison and the Odd Sox.** Snot-nosed, smart-mouthed, tenderhearted true stories set to irresistibly catchy guitar-fueled melodies and a barbaric beat. With a new bassist, Dave Katz, formerly with Let's Talk About Girls. The band's superb 14-song debut LP, "Monkey Business," was praised by *New York Times* critic Jon Pareles for the "street level" view of its "scrappy, hard-nosed, good-humored songs about

living on the fringe of an insatiable consumer economy." A second LP is due out soon. See Events.

Cross Street Station

511 W. Cross St.

Ypsilanti 485-5050

Dance bands on weekends, reggae bands on Thursdays, a blues session on Mondays, and open mike nights on Wednesdays. Dancing, no cover. **Every Mon.** (except Dec. 24 & 31): **Martin Simmons and the Spaceheaters.** This versatile local pianist hosts a blues session with various drop-in friends. **Every Wed.: Open Mike Night.** All performers invited. **Every Thurs.: Reggae Night.** Reggae bands to be announced. **Dec. 7: Social Fabric.** Hard-edged area rock 'n' roll band. **Dec. 8: 3rd Annual Human Rights Benefit.** The EMU chapter of Amnesty International hosts an evening of rock 'n' roll with three local bands, **Vegas Fist, One Last Kiss,** and **Nine Days Wonder.** **Dec. 14: Red C.** Original rock & blues by this Detroit area band led by vocalist Susan Calloway, who's said to sound a lot like Bonnie Raitt. **Dec. 15: Outside of Nowhere.** This Detroit rock 'n' roll sextet plays originals, along with covers of everyone from the Beatles to Linda Ronstadt. **Dec. 21: Voodoo Chili.** See Blind Pig. **Dec. 22: Todd Harvey and the Scorch-a-Billys.** Local band that plays Texas barroom honky tonk. **Dec. 28: Jax Myth.** See Blind Pig. **Dec. 29: Nothin' Fancy.** Driving guitar-based originals and 60s covers by this new trio led by former Jugglers and Thieves guitarist/songwriter Paul Cortez.

Del Rio

122 W. Washington 761-2530

No cover, no dancing. Local jazz groups every Sunday, 5-9 p.m. **Dec. 2: Paul Vornhagen, Rick Burgess, & Friends.** Upbeat Latin jazz and swing-bop quintet featuring Vornhagen on sax, flute, and vocals, Rick Burgess on piano, Norm Shobey on congas, Bruce Dondero on bass, and Karl Dieterich on drums. Also, today only, guest saxophonist Peter Klaver. **Dec. 9: Motor City Jazz Quintet.** Straight-ahead bebop with a big band flavor, with Walter Szymanski on trumpet and flugelhorn, Scott Peterson on sax, John Knust on drums, Phil Kelly on piano, and Paul Keller on bass. **Dec. 16: Paul Vornhagen, Rick Burgess, & Friends.** See above. **Dec. 23: To be announced.** **Dec. 30: Chris Kase Quartet.** Jazz ensemble.

The Earle

121 W. Washington 994-0211

Restaurant with live jazz Monday through Saturday. No cover, no dancing. **Every Mon. & Thurs. (8-10 p.m.): Rick Burgess.** Solo piano. **Every Tues. (8-10 p.m.): Rick Roe.** Solo piano. **Every Wed. (8-10 p.m.): Harvey Reed.** Solo piano. **Every Fri. & Sat.: Rick Burgess Trio.** Jazz ensemble featuring pianist Burgess, bassist Chuck Hall, and drummer Robert Warren.

Gandy Dancer

401 Depot 769-0592

Restaurant with live piano every night, 6-11 p.m. No cover, no dancing. **Every Sun. & Mon.: Rick Roe.** Talented young jazz pianist who performs regularly with the Ron Brooks Trio. **Every Tues.-Sat.: Carl Alexius.** Veteran local jazz pianist who takes requests for oldies.

The Gollywobbler

3750 Washtenaw Ave. 971-3434

Lounge at the Holiday Inn East. Dancing, no cover. **Dec. 7, 8, 14, 15, 28, 29, & 31: Koke McKesson.** Jazz, pop, and R&B by this dynamic vocalist, a former WEMU Jazz Competition winner. Accompanied on piano by Jim King.

The Habitat

3050 Jackson Rd. 665-3636

Lounge at Weber's Inn. Solo piano by **Pat McCaffrey** during Happy Hour (Tues.-Sat., 5-9 p.m.). Dancing, no cover. **Dec. 1: Aura.** Top-40 dance band. **Dec. 4-8 & 11-15: Sinnamon.** Top-40 dance band. **Dec. 18-22 & 26-29: Pegasus.** Top-40 dance band led by drummer/vocalist Dwayne Freeman. **Dec. 31: Chateau.** Top-40 dance band. Also, the 60s dance band **Secrets** and **DJ Cal Van Buren** are the featured New Year's Eve entertainment in the ballroom (\$159 per couple includes dinner and dessert for two, \$30 credit toward drinks, and party favors).

Nectarine Ballroom

510 E. Liberty 994-5436

New York-style dance club featuring the latest European technology in lighting and sound. Cover,



Sunday has become Ann Arbor's unofficial jazz day. The Del Rio presents jazz ensembles in the early evening, and at night pianist Harvey Reed (above), one of Ann Arbor's top jazz musicians, hosts a very popular jam session at the Bird of Paradise. And there's no cover charge at either venue.

dancing. **Every Mon.: Alternative Music Night.** With DJ Cyberpunk. **Every Tues.: Boys' Night Out.** With DJ Roger LeLievre. **Every Wed.: Top-40 Dance.** Various DJs play top-40 dance hits. **Every Thurs.: EuroBeat Dance Party.** European-style dance music with DJ Roger LeLievre. **Every Fri.: Boys' Night Out.** See above. **Every Sat.: Top-40, House, Hip Hop, and Alternative Dance Music.** With DJ Roger LeLievre. **Every Sun.: Club Last Call.** DJ Guy Collins plays a wide range of dance music. No cover. 11 p.m.-2 a.m.

O'Sullivan's Eatery and Pub

1122 South University 665-9009
Solo pianists and guitarists, Sundays (8:30 p.m.-midnight) and Mondays & Tuesdays (9:30 p.m.-1:30 a.m.). Cover, no dancing. December schedule to be announced.

The Polo Club

610 Hilton Blvd. 761-7800
Lounge in the Berkshire Hilton. Live music Saturdays, 8 p.m.-midnight. No cover, no dancing. No music in December.

Rick's American Cafe

611 Church 996-2747
Live music six nights a week, and occasional Sundays. Chief local venue for big-name electric blues. Campus-area location gives this club a strong undergraduate flavor, but the music also draws a heavy nonstudent clientele. Dancing, cover. **Dec. 1: The Difference.** The 1988 1st-prize winner in MTV's national "Energizer Rock 'n' Roll Challenge," this local pop-rock quintet plays original songs that feature an engaging, imaginative blend of new-music dance rhythms with funk bass lines. **Dec. 3: Ryth MC Feud.** High-energy rock 'n' roll dance music by this popular local band formerly known as Mission Impossible. **Dec. 4: Goon Skwad.** Local 7-piece ska band led by former SLK saxophonist Jacques Mercereau. **Dec. 5: Al Hill and the Headlites.** Reunion of this popular mid-80s local band led by vocalist Hill, who plays keyboards and guitar, and featuring guitarist Brophy Dale, a longtime fixture on the local music scene who moved to L.A. a few years ago. They play soul, Motown, and early rock 'n' roll classics. **Dec. 6 & 7: Knaves.** Local band that plays 60s-style guitar-based rock 'n' roll originals, as well as a wide range of covers, from Eddie Cochran and the Kinks to the Hoodoo Gurus and U2. The band's debut recording is due out soon. **Dec. 8: The J.D. Lamb Band.** Tasty original rock 'n' roll by this Detroit band led by singer-guitarist Lamb and featuring former Urbations and Pressure Cooker keyboardist Andy Boller. **Dec. 10: Vudu Hippies.** Garage-rock band from suburban Detroit. **Dec. 11: Assembly Required.** Suburban Detroit

band featuring keyboard virtuoso David Thompson that plays mostly Grateful Dead covers. **Dec. 12: Attic.** Rock 'n' roll by this U-M student band. **Dec. 13 & 14: The Hunttunes.** Dance-rock band from Lansing that plays covers of everything from INXS to the Clash. **Dec. 15: Big Daddy Kinsey and the Kinsey Report.** Soulful blues band from Gary, Indiana. See Events. **Dec. 17:** To be announced. **Dec. 18: Fully Loaded.** Local Chicago-style blues and blues-rock band led by slide guitarist Jay Doria. Their repertoire includes originals and covers by the likes of Elmore James, Eric Clapton, the Allman Brothers, and Stevie Ray Vaughan. **Dec. 19 & 20: Tropical Connection.** A variety of Caribbean dance music by this local band that includes members of the Trinidad Tripoli Steel Band. **Dec. 21: Urbations.** Classic garage-spirited, R&B-oriented rock 'n' roll covers and originals by this local band fronted by the charismatic vocals of songwriter/song collector Dan Mulholland. The current lineup also features three saxophonists—David Swain, Andy Klein, and Anne Evans—along with guitarist Chris Casello, bassist Don Rimmer, and drummer Bill Newland. Recently released a cassette recording featuring superb performance of several of their most popular songs. **Dec. 22: Larry McCray.** (Tentative: may be rescheduled for December 29.) Top-notch young blues singer-guitarist from Flint who recently signed with Virgin Records. **Dec. 24 & 25: Closed.** **Dec. 26: Yesterday's Children.** Mainstream rock 'n' roll band from Dexter led by twin brothers Tom Deffenbaugh on bass and vocals and Tim Deffenbaugh on guitar. **Dec. 27:** To be announced. **Dec. 28: Juice.** See Blind Pig. **Dec. 29:** To be announced. **Dec. 31: Trinidad Tripoli Steel Band.** Sultry, high-energy calypso and reggae by this popular Jamaican-born percussion ensemble that currently lives in Ypsilanti. See Events.

U-Club

Michigan Union
530 S. State 763-2236
The U-Club is open only to members—U-M students, staff, faculty, and alumni—and their sponsored guests. Cover, dancing. **Dec. 1: Assembly Required.** See Rick's. **Dec. 4: Reggae and More.** With DJ Creole Kid. **Dec. 5: Laugh Track "Comedy Jam."** With five stand-up comics. **Dec. 6: First Light.** Extremely popular Cleveland-based, neo-funk reggae band. **Dec. 7: New Music Dance Party.** With DJ Jeffrey. **Dec. 8:** Live band to be announced. **Dec. 11: Reggae and More.** See above. **Dec. 12: Laugh Track.** With comic Chas Elstner. 9 & 11 p.m. **Dec. 13:** Live band to be announced. **Dec. 14: New Music Dance Party.** See above. **Dec. 15: Juice.** See Blind Pig. The U-Club is closed December 16-January 6.



DENNIS WOLFBERG

JUDY TENUTA

HEYWOOD BANKS

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Don't forget—expires January 31, 1991.

2

TWO MUCH FUN FOR ONE!

This coupon entitles holder to one free admission with one full paid admission to any Wednesday or Thursday engagement.
Discount based on reserved seating price.
General admission seating available only and excludes special engagements. Call 996-9080 for more info.
Don't forget—expires January 31, 1991.

1

December at the Mainstreet!

December 4—SHOWCASE NIGHT

December 5 & 6—BEST OF THE MIDWEST

December 7 & 8—JON ROSS—An outstanding presence whose intelligent, straightforward and hilarious approach to such topical issues as U.S. complicity in drug running, apartheid, and the depletion of the ozone layer ("Let's put it this way: if the world were a big apartment, we wouldn't get our security deposit back...") has earned him raves from coast to coast. It's also earned him a regular role as a writer and performer on HBO's *Not Necessarily the News*!

December 11—SHOWCASE NIGHT

December 12 & 13—BEST OF THE MIDWEST

December 14 & 15—DENNIS WOLFBERG—The *Emphasis King* is back! Wolfberg's wild-eyed, manic style and brilliant comic delivery have garnered him a huge following across the country—nowhere more so than in Ann Arbor, where he is truly the all-time Mainstreet audience favorite! With such national credits as *The Tonight Show*, *Letterman*, and his own HBO special to go along with his third consecutive American Comedy Award nomination, it's no wonder every Mainstreet performance since his first has been a sellout. So get your tickets early! This is a special engagement.

December 18—SHOWCASE NIGHT

December 19 & 20—BEST OF THE MIDWEST

December 21 & 22—STEVE SHAFFER—*The Tonight Show*, *Evening at the Improv*, and *Comic Strip Live* are just a few of the national credits this newcomer to our stage has under his belt. As for his style, here's what the *Boston Globe* had to say about a recent Shaffer performance: "His comedy runs the gamut from the sane to the insane and runs it brilliantly!"

December 26 & 27—BEST OF THE MIDWEST

December 28 & 29—JUDY TENUTA—The self-proclaimed "Divine One" returns to spread the tenants of Judyism during the holidays. While her trademark is dressing in ethereal, neo-Grecian gowns while toting an accordion, this fashion plate comedienne delivers her lines with such glee and dramatic force, her humor proves difficult to resist. Call her what you want—"Petite Flower," "Giver Goddess," or "Buffer of Foreheads"—but don't miss her performance! This is special engagement.

December 31—New Year's Eve—HEYWOOD BANKS—Ring in the New Year with one of our most popular, and certainly one of our most unusual acts, Heywood Banks, the gangly guitar swinging and prop flailing comedy madman. This nerdish Michigan resident has enjoyed great success lately with stints on A & E's *Evening at the Improv*, HBO, and MTV. For true comedy connoisseurs and first-timers alike, this will prove to be a hilariously memorable New Year's Eve! This is a very special engagement.



KIWANIS CHRISTMAS SALE

Friday, December 7th, 9 a.m.-5 p.m.
Saturday, December 8th, 9 a.m.-12 noon

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Op.65

Alban **Berg**
Three Pieces for Orchestra,
Op.6

Intermission

Richard **Strauss**
Le Bourgeois Gentilhomme
Suite, Op.60

Richard **Wagner**
"Immolation" Scene from
Götterdämmerung

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EVENTS AT A GLANCE

A capsule guide to selected major events in December. For full details, see listings under the appropriate date in December Events, beginning on page 109.

For reviews of campus-area and first-run films, see *Flicks*, page 95. Exhibits at Galleries & Museums are listed on page 99, and Music at Nightspots on page 103.

Classical & Religious Music

- Today's Brass Quintet, Dec. 1
- University Musical Society "Messiah," Dec. 1 & 2
- Zion Lutheran Church Advent Sunday Festival, Dec. 2
- "Music from Meadowmount," Dec. 2
- Pianist-comedian Victor Borge, Dec. 5
- Pianist Vladimir Ashkenazy, Dec. 6
- Jazz pianist Monty Alexander, Dec. 6-8
- 4! chamber ensemble, Dec. 7
- U-M Glee Club Friars, Dec. 8
- Community "Messiah" Sing, Dec. 9
- Ann Arbor Civic Chorus, Dec. 9
- Ann Arbor Symphony Orchestra, Dec. 9
- Little Singers of Paris boys choir, Dec. 13
- First Presbyterian Church "Ceremony of Carols," Dec. 16
- Galliard Brass Ensemble, Dec. 16
- Ann Arbor Cantata Singers, Dec. 16
- St. Andrew's Episcopal Church Festival of Lessons & Carols, Dec. 16
- Jazz pianists Bill Seelye, Jim Dapogny, Bill Albright, & Bill Bolcom, Dec. 16
- Boychoir of Ann Arbor, Dec. 21
- First Presbyterian Church Lessons & Carols, Dec. 24
- Chanteuse Sheri Nichols, Dec. 31

Pop, Rock, Blues, & Jazz

- Gil Scott-Heron (jazz-rap), Dec. 1
- The Melvins & Helmet (hard rock), Dec. 1
- Electric Hot Tuna (blues-rock), Dec. 3
- New Potato Caboose (rock 'n' roll), Dec. 5
- The Connells (rock 'n' roll), Dec. 7
- Jonathan Edwards (singer-songwriter), Dec. 8
- Jesus Lizard (rock 'n' roll), Dec. 8
- Special Beat (English ska), Dec. 10
- Michael Hedges (New Age), Dec. 11
- The Kinsey Report (blues), Dec. 15
- Donovan (singer-songwriter), Dec. 30

Ethnic & Traditional Music

- Doc Watson, Dec. 7
- The Chieftains (Irish), Dec. 15
- John Roberts & Tony Barrand (English folk), Dec. 31

Theater and Opera

- "The Pasch" (U-M Basement Arts Theater), Dec. 1
- "Grease" (People-to-People Connection), Dec. 1
- "Chapter and Worse" (Comic Opera Guild), Dec. 1 & 2 and 5-9
- "Here's Love" (Saline Area Players), Dec. 1 & 2
- "The Public" (Performance Network), Dec. 1 & 2
- "Table Manners" (It's Not TV), Dec. 2, 4, 6, 9, 13, & 16
- "Princess Ida" (U-M Gilbert & Sullivan Society), Dec. 6-9
- "Tartuffe" (U-M Players), Dec. 6-9
- Bert Hornback reads "A Christmas Carol," Dec. 7 & 8
- "Raise the Roof" (Performance Network), Dec. 7 & 8
- "Baggage Check: A Story of Relationships" (Mosaic Theater Project), Dec. 13-16
- "The Caliban Motel" (Prospero Theater Company), Dec. 13-16
- "The White Liars" and "Black Comedy" (Washtenaw Community College Players), Dec. 15 & 16

Dance & Multimedia

- "The Nutcracker" (Ypsilanti Area Dancers), Dec. 1 & 2
- U-M Dance Department multimedia show, Dec. 6-9
- "The Nutcracker" (Ann Arbor Ballet Theater), Dec. 14-16

Conferences & Forums

- Interfaith Council for Peace and Justice 25th Anniversary Reunion & Celebration, Dec. 1

Lectures & Readings

- Dutch screenwriter Mia Meijer, Dec. 4
- Poet Tony Fitzpatrick, Dec. 4
- Poet Alice Fulton, Dec. 5
- Journalist and Middle East authority Robin Wright, Dec. 5
- Humanities scholar Richard Rorty, Dec. 7 & 8
- Israeli radio commentator Freda Keet, Dec. 9
- Poets Pat Smith & David Ganz, Dec. 16

Films

- U-M Film & Video students show, Dec. 15

Comedy

- Bill Barr's "Comedy Doesn't Pay," every Friday & Saturday
- Sue Murphy, Dec. 1
- Jon Ross, Dec. 7 & 8
- Dennis Wolfberg, Dec. 14 & 15
- Steve Shaffer, Dec. 21 & 22
- Judy Tenuta, Dec. 28 & 29
- Heywood Banks, Dec. 31

Family & Kids' Stuff

- "The Li'l Rascals Follies" (Lunch Bunch Players), Dec. 1
- "The Two Maples" (Pioneer High School), Dec. 1
- "Winterworks '90" (Community High School), Dec. 6, 7, 13, & 14
- "The Prince, the Wolf, and the Firebird" (EMU Theater of the Young), Dec. 7-9
- Children's Holiday Parade, Dec. 9
- Public Library film programs, Dec. 14, 21, & 28
- Song Sisters Children's Concert, Dec. 16
- Community New Year's Eve Extravaganza, Dec. 31

Festivals, Fairs, & Shows

- Holiday bazaars, Dec. 1, 2, & 6
- Ypsilanti Festival of Lights, Dec. 1-31
- Christmas Creche Display, Dec. 1
- Fiber Arts Guild Winter Sale, Dec. 1
- Potters Guild Winter Sale, Dec. 1
- Ann Arbor Camera Show & Sale, Dec. 2
- Ann Arbor Record Show, Dec. 7
- First Presbyterian Church Boar's Head Festival and Feast, Dec. 14 & 16

Miscellaneous

- Catherine McAuley Health Center Benefit Gala, Dec. 1
- Kiwanis Christmas Sale, Dec. 7 & 8
- Amnesty International Benefit with Madcat & Shari Kane, Jay Stielstra, Ann Doyle, Jesse Richards, et al., Dec. 9
- Elmo's Jingle Bell Run, Dec. 16

The Performance Network's annual "Raise the Roof" fund-raiser Dec. 8 & 9 features the talents of the Chenille Sisters (left), dancer Linda Spriggs (above), and many more local artists.



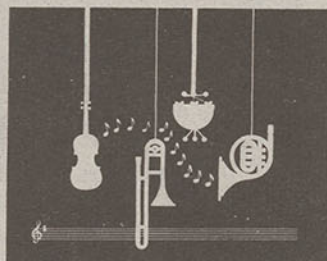
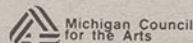
ANN ARBOR Symphony Orchestra

THE ANN ARBOR NEWS GREAT LAKES BANCORP PRESENT:

CAROLING BY CANDLELIGHT

Sunday, December 9
4 p.m., Michigan Theater
Delta David Gier,
Guest Conductor
Papagena Opera Company
Our Own Thing Chorale
(pre-concert)
Ann Arbor Cantata Singers
(post-concert)
Santa Claus

Luminaries will line the streets from 2-6 p.m. for a candlelight walk through old Ann Arbor. Carolers' voices will be heard on every street corner. Featured in this traditional holiday sing-along concert will be the Symphony's well-loved rendition of *The Twelve Days of Christmas* and a special children's reading of *The Night Before Christmas*.



Selections from:
Tchaikovsky: Nutcracker Suite
Menotti: Amahl and the Night Visitors

Tickets: \$6-\$15
Discounts: Seniors, Students, Children
Call 668-8397

Additional support provided by:

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McKinley Properties
State Street Area Association



CARL ST. CLAIR, MUSIC DIRECTOR

Luminaries at Glacier Hills...

A Spectacular Sight!

View the wondrous glow of hundreds of luminaries and hundreds of tree lights.

Come after dark to see the sparkling enchantment at Glacier Hills.

Lighting at 7:00 p.m. Wednesday, Dec 19.



1200 Earhart Road
Ann Arbor
1 1/2 miles north of Geddes



Get Inspired! For The Holidays

HANDEL'S MESSIAH

Saturday, December 1, 8 p.m.
Sunday, December 2, 2 p.m.
Hill Auditorium

A glorious holiday tradition in Ann Arbor for 112 years. Thomas Hilbish conducting the University Choral Union, Ann Arbor Symphony Orchestra, and soloists Elizabeth Knighton Printy, soprano; Drew Minter, countertenor; Paul Groves, tenor; and Stephen Bryant, bass-baritone.

VLADIMIR ASHKENAZY, PIANIST

Thursday, December 6
8 p.m., Hill Auditorium

"The greatest living pianist of his generation." NY Times
Brahms: Four Pieces, Op. 119
Schumann: Kreisleriana
Brahms: Sonata No. 3 in F minor

LITTLE SINGERS OF PARIS

Thursday, December 13
7 p.m., Hill Auditorium

France's "Little Ambassadors of Peace" will charm the whole family with their joyous example of youth culture in a holiday program.



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Supported by the Michigan Council for the Arts.

DECEMBER EVENTS

We want to know about your event!

Who to write to:

Mail press releases to John Hinchey, Calendar Editor, Ann Arbor Observer, 206 S. Main, Ann Arbor, Michigan 48104. **NO PHONE CALLS, PLEASE;** but FAX is welcome: 769-3375.

What gets in?

With few exceptions, events must be within Ann Arbor. Always include the address and telephone of a contact person. The calendar is published a month ahead. Please try to submit materials for January events by December 3; items submitted after December 10 might not get in.

Next month's deadline:

All appropriate material received by December 10 will be used as space permits; materials submitted later may not get in.

* Denotes no admission charged.

FILM SOCIETIES on and off campus

Basic info:

Tickets \$3 (double feature, \$4) unless otherwise noted.

Abbreviations for film societies:

Ann Arbor Film Cooperative (AAFC)—769-7787. Cinema Guild (CG)—994-0027. U-M Center for Japanese Studies (CJS)—764-6307. Eyemediac (EYE)—\$3. 662-2470. Program in Film & Video Studies (FV)—764-0147. Hill Street Cinema (HILL)—769-0500. Mediatrics (MED)—763-1107. Michigan Theater Foundation (MTF)—\$4 (children, students, & seniors, \$3.25; MTF members, \$2.50). 668-8397.

Abbreviations for locations:

AAFL—Ann Arbor Public Library, 343 S. Fifth Ave. at William. AH-A—Angell Hall Auditorium A. EQ—Room 126 East Quad, East University at Hill. Hillel—Green Auditorium, Hillel Foundation, 1429 Hill St. Lorch—Lorch Hall (Old Architecture Building) at Tappan and Monroe. Mich.—Michigan Theater, 603 E. Liberty. MLB—Modern Languages Building, E. Washington at Thayer. Nat. Sci.—Natural Sciences Building, North University across from Ingalls. SA—Strong Auditorium, EMU campus, Ypsilanti.

1 Saturday

Freighthouse Holiday Bazaar: Ypsilanti Farmers' Market. Also, December 8 & 15. The Depot Town Farmers' Market takes on a holiday air with crafts, gifts, and holiday ornaments for sale. Also, sweet cider, apples, fresh doughnuts, produce, Depot Town sourdough bread, gourmet coffee, cheeses, Amish chicken, and more. 8 a.m.-3 p.m., Farmers' Market, Freighthouse Bldg., Depot Town, Ypsilanti. Free admission. 483-1480.

Christmas Tree Sale: Ann Arbor Jaycees. Daily through December 22. Christmas trees of all sizes and species. Also, bags for tree disposal. Proceeds benefit various Jaycees community projects. 10 a.m.-9 p.m., Fox Tent and Awning parking lot, S. Main at Mosley (across from the South Main Market). 971-5112.

Bazaar: Fannie J. Coppin Women's Missionary Society Bazaar. Handmade aprons, towels, pot holders, quilts, knitted and crocheted items, house plants, stuffed animals, and more. Also, a snack bar, bake sale, and white elephant sale. 9 a.m.-3 p.m., Bethel A.M.E. Church, 900 John A. Woods Dr. Free admission. 663-3800.

"Cozy Country Christmas." Wreaths, ornaments, a "kids' corner," wooden items, Barbie-doll clothes, quilts and quilted items, hand-knitted items, dolls, hand-woven baskets, cross-stitching, watercolors by local artists, and more. Homemade German pretzels and other refreshments. Door prizes. 9 a.m.-5 p.m., 3721 Zeeb Rd. (between



Bassoonist Lynette Diers Cohen (upper left), oboist Harry Sargous (upper right), clarinetist Fred Ormond (lower left), and pianist Ellen Weckler have performed as "41" with orchestras around the country. They appear Fri., Dec. 7, at the Kerrytown Concert House.

Pleasant Lake and Scio Church rds.). Wheelchair-accessible. Free admission.

Holiday Craft Fair. Specialty crafts by many area craftspeople, including Fran Cundiff's wool and fur teddy bears, Bill Mosher's hand-carved wooden birds and Santas, and music boxes by Mary Ann Hanselmann and Barb Aherns. Also, Raggedy Ann dolls, fabric and country-style dolls, wooden furniture, chairs, tables, shelves, cradles, quilts, pillows, afghans, mittens and hats, applique and painted clothing, and more. Light lunch available. 9 a.m.-5 p.m., Pittsfield Grange Hall, 3337 Ann Arbor-Saline Rd. Free admission.

12th Annual Christmas Festival of Arts. Also, December 2. Woodwork, sewing, dried flowers, and many more crafts by local artists. Bake sale by the Ann Arbor Lionesses. 9 a.m.-5 p.m., Washtenaw Farm Council Grounds, 5055 Ann Arbor-Saline Rd. Free admission.

Biennial Christmas Bazaar: St. Francis Altar Society. Also, December 2. A large variety of food and gift booths, featuring hand-dipped chocolates and homemade candies, jellies, and jams. Also, dolls in hand-sewn clothes, wall hangings, sachets, jewelry bags, baby items, aprons, crocheted and knitted items, toys, books, Christmas ornaments, curios, and more. Raffle and snack bar. Free videos given away every hour. 9:30 a.m.-7:30 p.m., St. Francis School gymnasium, 2270 E. Stadium Blvd. Free admission. 665-8082.

Bazaar: St. Andrew's Episcopal Churchwomen. This year's theme is "A Musical Christmas," in honor of St. Andrew's choir's 100th anniversary. Performances throughout the day by St. Andrew's Handbell Choir. For sale are many hand-crafted items, including wreaths, Christmas centerpieces, placemats, small decorated Christmas trees, Victorian tree ornaments, needlework and knitted items, seasonal books, cards, cassette tapes, toys, baked goods, and attic treasures. 9:30 a.m.-3 p.m., St. Andrew's Episcopal Church, 306 N. Division. Free admission. Wheelchair-accessible. 663-0518.

"Santa Paws": Humane Society of Huron Valley. Also, December 8. A chance—probably your only chance—to have your pet's photo taken with Santa Claus. Dogs must be leashed, and other small pets

must be transported in a carrier. Proceeds to benefit the Humane Society. 9:30 a.m.-5 p.m., Fountain Square Shops plaza, 2900 Washtenaw Ave. (just past Builders Square), Ypsilanti. \$7 for two wallet-size photos, \$7 for two 3 1/4" x 4 1/4" photos, \$12 for the entire package. 662-5545.

Holiday Children's Festival and Bazaar: Rudolf Steiner School of Ann Arbor. A sale of toys and dolls made by parents and friends according to Rudolf Steiner's educational principles. Includes gnomes, finger puppets, and corn husk dolls, as well as dress-up costumes for children, including capes and crowns. Entertainment and activities for children include a puppet show, storytelling, candle decorating, and ornament making. Live music performed by Steiner School parents. Refreshments for sale. 10 a.m.-4 p.m., Rudolf Steiner School, 2775 Newport Rd. Free admission. Wheelchair-accessible. 995-4141.

Annual Winter Sale: Ann Arbor Fiber Arts Guild. Also, December 2. A wide variety of hand-crafted fiber works by members of this local guild. Includes scarves, hats, wall hangings, pillows, rugs, hand-spun yarn, placemats, baskets, and more. Fiber techniques demonstrated throughout the day. Door prizes. 10 a.m.-4 p.m., U-M Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free admission. 761-5372.

Annual Winter Sale: Potters Guild. A popular annual event held outdoors under a large tent. Features a diverse range of functional and decorative ceramic works by members of this local guild. Coffee served. 10 a.m.-5 p.m., 201 Hill St. Free admission. 663-4970.

"Winter Democratic Ride": Ann Arbor Bicycle Touring Society. Every Saturday. The assembled riders pick their own leader, destination, and speed. Note: Riders should be prepared to take care of themselves on all AABTS rides. Carry a water bottle, a spare tire or tube, a pump, change for a phone call, and snacks. 10 a.m. Meet at Wheeler Park, N. Fourth Ave. at Depot St. Free. 994-0044.

8th Annual Christmas Creche Display: Church of Jesus Christ of Latter-day Saints. (End of a 3-day exhibit.) One of Ann Arbor's most popular Christmas traditions, this exhibit features creches

(nativity scenes) from more than 30 countries collected by women of the church. Also, many creches designed and made by church members. This year's expanded collection of almost 400 creches features many ethnic ones, as well as a room devoted to miniature creches. Creches on display range in size from a Mexican nativity scene with figures the size of a dime to a French Santon nativity featuring more than 20 figures 12 inches tall. Materials used include ceramics, wood, cloth, corn husks, and paper, and styles range from simple childlike figures to hand-carved traditional figures and elegant original designs. Also, an origami Christmas tree and two other Christmas trees decorated with scriptural themes. 10 a.m.-9 p.m., Church of Jesus Christ of Latter-day Saints, 1385 Green Rd. Free. 665-7852.

Holiday Book Shop: Friends of the Ann Arbor Public Library. Also, December 2. A wide selection of used books, including lots of top-notch children's books in mint condition. Limit of three children's books per customer. 10 a.m.-4 p.m., Ann Arbor Public Library (4th floor), 343 S. Fifth Ave. at William. Free admission. 769-5527 (eves.), 994-2333.

"Kids in the Farm Kitchen": Ann Arbor Parks Department. Children ages 5-12 are invited to bake gingerbread cookies in the Cobblestone Farm wood stove and make a pioneer craft item to take home. 10 a.m.-noon (ages 5-7) & 1-3 p.m. (ages 8-12), Cobblestone Farm, 2781 Packard (next to Buhr Park). \$10 per child. Space limited; reservations required. 994-2928, 973-7267.

"Autumn Stars": U-M Exhibit Museum Planetarium. Every Saturday and Sunday, with additional shows on December 27 & 28. Talk by planetarium staff on the constellations and stars currently visible in the sky. The talk is illustrated by a sky field created by the planetarium's new star projector, which offers a much more accurate and detailed picture of the sky than the old projector. 10:30 & 11:30 a.m. and 2, 3, & 4 p.m., U-M Exhibit Museum, North University at Geddes Ave. \$1.50. 764-0478.

"Holiday Gifts of Food": Ypsilanti Food Co-op. Learn how to make holiday treats using wholesome co-op ingredients. Samples & recipes available. 11 a.m.-5 p.m., Ypsilanti Food Co-op, 312 N. River St., Depot Town, Ypsilanti. Free. 483-1520.

Today's Brass Quintet: Kerrytown Concert House. Enjoy a light mid-morning brunch and concert of light classical fare by this local ensemble made up of some of the area's best free-lance brass musicians.



Ann Arbor Fiberarts Guild members demonstrate weaving and other fiber arts techniques at the Guild's annual winter sale, Dec. 1 & 2, at the U-M Matthaei Botanical Gardens.

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Finn Cork Boots & Oxfords

Imported specially for us, these finely crafted leather boots and oxfords have the shape, durability, and cork footbeds to satisfy those accustomed to Birkenstock comfort.

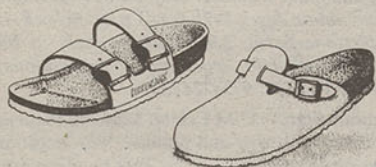
Treat yourself or someone you love.

Laugh at the Weather!

Incredibly lightweight and lovable, Ughs

Australian sheepskin boots are made to be worn barefoot!

Your toes will say, "Ahhh..."



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The sandals, clogs, and shoes designed by his grandson Karl have set the standard in comfort since 1966, and are now experiencing an international explosion in popularity.

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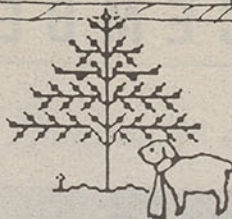
We are proud to have the only specialty Birkenstock repair facility in this part of the country. We can keep your Birkenstock footwear kicking for years.

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663-1644

The Needlepoint Tree



ANNUAL AFTER
CHRISTMAS SALE
December 26th-31st

Open December 24th and 31st, 10:00-3:00

We will be closed December 25th,
January 1st and 2nd.

222 E. William, Ann Arbor • 761-9222
Across from the Ann Arbor Y.
Monday-Saturday 10:00-5:00

HOLIDAY CHRISTMAS SALE

KIWANIS SALE

Friday, December 7, 9:00 a.m.-5:00 p.m.
Saturday, December 8, 9:00 a.m.-12 noon

Reuseable

Furniture • Winter Wear • Mattresses • Sporting Goods
Coats and Boots • Desks/Chairs • Books • Toys • Games

KIWANIS ACTIVITIES CENTER

All proceeds to benefit community service projects.

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Adjacent metered parking

HOW FAR CAN WE TRUST GOD?

IS IT LOGICAL AND SAFE TO TRUST GOD
TO HEAL PHYSICAL SICKNESS?

John E. Sweeney, C.S.B.
a member of the Christian Science Board of Lectureship
answers these questions at

A FREE PUBLIC LECTURE

hosted by the members of
First Church of Christ, Scientist—Ann Arbor

SATURDAY MORNING... DECEMBER 8
11 O'CLOCK
AT THE SHERATON UNIVERSITY INN
NEAR BRIARWOOD MALL

Child care provided

For information call 662-1694

EVENTS continued

Program includes such seasonal favorites as Bach's "Jesu, Joy of Man's Desiring" and Handel's "Hallelujah Chorus." Performers are trumpeters **Charley Lea** and **Derek Lockhart**, horn player **Steven Mumford**, trombonist **Brian Robson**, and tuba player **Joseph DeMarsh**. This annual holiday season kickoff concert always sells out, so get your tickets early. Includes coffee, juice, and croissants from the Moveable Feast. 11 a.m., Kerrytown Concert House, 415 N. Fourth Ave. \$8. Reservations suggested. 769-2999.

★ "Nature's Nook": Hudson Mills Metropark Interpretive Nature Programs. Hudson Mills naturalist Faye Stoner presents a program of nature stories and activities for young children ages 3-7. 11 a.m., Hudson Mills Metropark Activity Center, 8801 North Territorial Rd. (between Dexter-Pinckney Rd. & Huron River Dr.), Dexter. Free. (Park entry fee: \$2 per vehicle.) To register, call 426-8211.

★ "The Journey Home": Eckankar Center of Ann Arbor. Showing of this video about the inner light and sound of God. Other Eckankar programs this month include the video "Our Universe of Dreams" (December 8) and a discussion of "The Spiritual Exercises of Eckankar" (December 15) led by a local Eckankar representative. Noon-1 p.m., Eckankar, room 32, Performance Network complex, 410 W. Washington. Free. 994-0766.

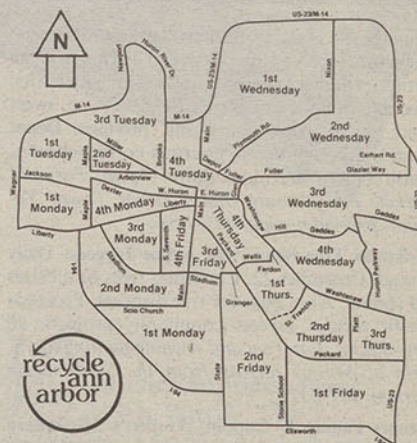
Orienteering Meet: Southeastern Michigan Orienteering Club. All are invited to try their hand at orienteering, or "adventure running." Armed with a detailed map and compass, participants use their map-reading skills to find several checkpoints. The first person to reach all the checkpoints and make it back to the beginning wins. Meets always include courses of various lengths and difficulty to accommodate all skill levels. (Beginning instruction is available at all SMOC meets.) There is a 3-hour time limit for all courses. Noon, Bird Hills Park. (Take Maple Rd. north to Newport, turn right and go to Down-Up Circle.) \$2-\$3 for maps. 761-1693.

"The Li'l Rascals Follies": The Lunch Bunch Players. (Final performance of a 2-month run.) Live entertainment by area children ages 3-13, including singing, tap dancing, juggling, magic tricks, and more. Noon & 2 p.m., Espresso Royale Caffe, 214 S. Main St. \$5 at the door. 668-1838.

★ "Life Cycles": Christopher Lauckner. Also, December 2. Two-day exhibit of recent ceramic sculptures by this multitalented local artist (perhaps best known for his black-and-white photo postcards of Ann Arbor). The sculptures are cylindrical vessels encompassed by human forms. Also on display are Lauckner's paintings, drawings, and photographs. 1-5 p.m., Lauckner studio, 425 Second St. Free. 995-3952.

★ Saline High School Varsity Blues: Briarwood Holiday Music Series. Daily (except Mondays) through December 23. First in a series of half-hour

Map of recycling areas



To use Recycle Ann Arbor's free service, residents should place bundled newspapers, clean glass (sorted by color—metal rings need not be removed), flattened cans, household aluminum, and used motor oil on the curb in front of their houses by 8 a.m. on the collection date for their area. Recycle Ann Arbor services only those homes and apartments that have regular curbside trash pickup. Material should be clearly marked "For Recycle Ann Arbor." For information, call 971-7400.



Counterculture icon Gil Scott-Heron performs with his band, the Amnesia Express, Sat., Dec. 1, at the Ark.

holiday concerts performed by local amateur and professional ensembles. Times vary. 2 p.m., Briarwood Mall Grand Court. Free. 769-9610.

★ **Santa Claus:** Ann Arbor Civic Theater/Main Street Area Association. Every Saturday and Sunday through December 23. Santa is on hand to talk with kids. Parents are invited to bring their cameras to take photos. 1-4 p.m., Espresso Royale Caffe vestibule, 214 S. Main St. Free. 668-1838.

★ **Victorian Christmas Open House:** Waterloo Area Historical Society. Also, December 2. Colonial arts and crafts for sale, including Christmas ornaments, hand-knitted items, hand-dipped candles, wooden toys, wool angels, recipe books, and lace ornaments. Held in a restored 19th-century pioneer farmhouse. 1-5 p.m., Waterloo Area Farm Museum, 9998 Waterloo Munith Rd., Waterloo Recreation Area, Jackson. (Take I-94 exit 153 and follow Clear Lake Rd. to Waterloo Village.) Free admission. Tours of the house museum: \$2 (seniors, \$1.50; children, 50 cents). (517) 596-2956 or 498-2191.

★ **"Whitetail Walk":** Hudson Mills Metropark Interpretive Nature Programs. Hudson Mills naturalist Faye Stoner leads a hike in search of whitetail deer. Stoner also discusses some of the deer's habits and characteristics. 2 p.m., Hudson Mills Metropark Activity Center, 8801 North Territorial Rd. (between Dexter-Pinckney Rd. & Huron River Dr.), Dexter. Free. (Park entry fee: \$2 per vehicle.) To register, call 426-8211.

★ **Weekly Meeting:** Ann Arbor Go Club. Every Saturday (2-7 p.m.) and Tuesday (7-11 p.m.). All invited to play the ancient East Asian board game known as Go in Japan, Wei-ch'i in China, and Paduk in Korea. Beginners welcome. 2-7 p.m., 1412 Mason Hall. (Mason Hall is on the north side of the Fishbowl, at the west side of the Diag.) Free. 668-6184.

U-M Men's Basketball vs. Utah. 2 p.m., Crisler Arena. \$10. 764-0247.

★ **"The Nutcracker":** Ypsilanti Area Dancers/Ypsilanti Salvation Army. Also, December 2. This company of area children and young adults directed by Marjory Randazzo presents Tchaikovsky's popular Christmas ballet, a charming fantasy about a little girl and her magical nutcracker. Principal dancers are Jason Cisler and Brandy Miracle, both students at the Virginia School of the Arts. Proceeds go to scholarships for young dancers and Salvation Army charities. 2 & 4:30 p.m., Ypsilanti High School auditorium, 2095 Packard, Ypsilanti. Tickets \$7 (children 12 and under, \$3) available at First Position Dancewear and at the door. 482-4700.

★ **"The Two Maples":** Pioneer High School Theater Guild. Theater Guild board member Loretta Kania directs Pioneer students in this children's show adapted from a Russian folktale about two children turned into trees by the evil witch Baba Yaga. The show features colorful sets, magic tricks, and special effects sure to delight youngsters. 2 & 7:30 p.m., Pioneer High School Schreiber Auditorium, 601 W. Stadium at Main. \$3 (children, \$1.50 for matinee performance only) at the door. 994-2120.

★ **"The Psychic Dimensions of Religion":** Ann Arbor Theosophical Society. Talk by Oakland University philosophy professor Richard Brooks. 3

p.m., Ann Arbor "Y," 350 S. Fifth Ave. at William. Free, but donations are accepted. 677-0937.

★ **"The Pasch":** U-M Basement Arts Theater. (End of a 3-day run.) Noemi Ziegler and Matt Letscher direct fellow U-M students in Ziegler's original drama that explores the friendship that gradually develops between a Jewish man and a Christian man imprisoned together. Lighting and set design by Randy Zaibek, whose striking work has been seen in the U-M University Players' productions of "In a Northern Landscape" and "August Snow." 5 p.m., Arena Theater (Frieze Bldg. basement), 105 S. State St. Free. 764-5350.

★ **"25th Anniversary Reunion, Celebration, & Challenge":** Interfaith Council for Peace and Justice/Clergy & Laity Concerned. All invited to this reunion dinner and program commemorating the 25th anniversary of Interfaith, which began in 1965 as a religious antiwar movement. Featured speaker is the Reverend Dick Fernandez, executive director of Clergy and Laity Concerned from 1966 to 1974. He currently is executive director of the Northwest Interfaith Movement in Philadelphia. Dinner prepared by Pilar Celaya, a Salvadoran living in sanctuary at the Ann Arbor Friends Meeting. The evening concludes with discussion, task force reports, and singing. 5:30 p.m. (greeting and remembrance), 6:30 p.m. (dinner), 7:15 p.m. (speaker). Memorial Christian Church, 730 Tappan at Hill. Dinner fee \$7; reservations requested by November 28. 663-1870.

★ **Book Sale:** St. Mary's Student Parish. Also, December 2. A large selection of books and literature on the Catholic faith. The sale takes place after mass today and tomorrow. 6-7 p.m., St. Mary's Newman Center, 331 Thompson St. Free admission. 663-0577.

★ **4th Annual Festival of Lights:** Ypsilanti Visitors & Convention Bureau. Every night through December 31. Ypsilanti's Riverside Park is transformed into a wintry fantasia by more than 50,000 lights on trees and in illuminated displays. Every year more than 150,000 visitors walk or drive through the park. Today's opening ceremonies include a visit from Santa, a performance by the Ypsilanti Community Choir, and caroling. Also, horse-drawn wagon rides on Saturdays. 6-10 p.m., Riverside Park off E. Cross St., Depot Town, Ypsilanti. Free. 482-4920.

Sue Murphy: MainStreet Comedy Showcase. Ann Arbor debut of this San Francisco comedienne known for frenetically fast-paced monologues peppered with vocal and facial caricatures and driven by an unpredictable, crackling wit, often exercised in spontaneous interchanges with her audience. Preceded by two opening acts. Alcohol is served. 7, 9, & 11 p.m., old VFW Hall (below Seva restaurant), 314 E. Liberty. \$12 for reserved seating, \$10 general admission. 996-9080.

★ **"St. Joe's, a Shimmering Rhapsody":** 15th Annual Catherine McAuley Health Center Benefit. A glittery gala evening with live entertainment, dinner, and dancing, as well as cocktails and a champagne reception. Dancing to the Glenn Miller Orchestra. Other performers include charismatic local jazz clarinetist Morris Lawrence and others to be announced. This is Catherine McAuley's 15th annual benefit, traditionally one of the largest and most successful fund-raisers in the nation. Proceeds go toward the building of a new cancer center at St. Joseph Mercy Hospital. 8 p.m., Michigan League. \$500-\$1,000 per couple. For tickets, call 572-5366.

★ **"The Sounds of Broadway":** Washtenaw Community College. WCC voice instructor Marlena Reigh Folk directs students and staff in this concert showcasing favorite Broadway tunes by composers from Cole Porter to Leonard Bernstein. 8 p.m., Washtenaw Community College Towsley Auditorium, 4800 E. Huron River Dr. \$5 (students, seniors, and children, \$4) available in advance at the WCC Information Center and at the door. 973-3391.

★ **Handel's "Messiah":** University Musical Society. Also, December 2. A highlight of the Ann Arbor Christmas season for more than 110 years, this performance features the 250-voice University Choral Union and the Ann Arbor Symphony Orchestra conducted by Choral Union interim director Thomas Hilbish, a U-M music professor emeritus and former U-M choirs director. (Former Choral Union director Donald Bryant stepped down last year after twenty years.) In keeping with tradition, the performance also boasts four soloists of national reputation. They include soprano Elizabeth Knighton Printy, tenor Paul Groves, bass-baritone Stephen Bryant, and countertenor Drew Minter, who sings the arias normally sung by a female contralto. 8 p.m., Hill Auditorium. Tickets \$5-\$16 in advance at Burton Tower and at the door. (Student rush tickets, if available, on sale today only.) To charge by phone, call 764-2538 or 763-TKTS.

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- **Introductory Evening, Dec. 12, 7:30 p.m.**
- Children's Concert, January 13, Julie Austin of the Song Sisters. 1:30 p.m. at the school.
- **Introductory Evening, January 16, 7:30 p.m.**
- Benefit Concert, featuring Paul Kantor, violinist Sunday, January 27, First Unitarian Church 4:00 p.m.

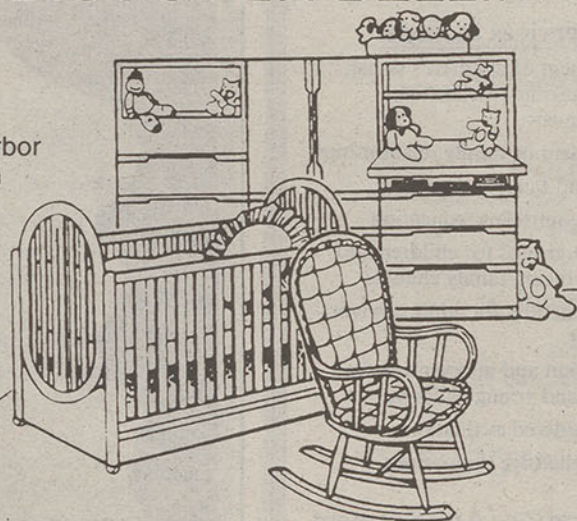
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EVENTS continued

performance artist sings ballads of political and spiritual awakening, with backup by singer-dancers Paula Conner and Francesca Genco. The women also perform earth dances that blend elements of African dance, martial arts, and jazz dance. Following the concert, the audience is invited to join in group circle dances and songs and chants for world peace. Richards's jewelry and fountain sculptures and Conner's wearable art are offered for sale in the lobby. 8 p.m., Friends Meetinghouse, 1420 Hill St. \$8 at the door. 995-2972.

Gil Scott-Heron: Eclipse Jazz. Known as "the undisputed master of poetical political funk" and "the founding sage of bluesology," Scott-Heron first gained national attention in 1971 with "The Revolution Will Not Be Televised." His reputation is based largely upon a series of similar witheringly satirical jazz-rap song-poems, written from a Third World, working-class, planet-survival perspective over the past two decades. They include "Johannesburg," "Home Is Where the Hatred Is," "B-Movie," and its 1984 sequel, "B-Movie (We Don't Need No Re-Ron)," and "Angel Dust," an interestingly ambivalent rock ballad about the evils of drug use that vividly conveys the experience of life in the fast lane. He returns tonight with his very funky band, the Amnesia Express. 8 & 10 p.m., The Ark, 637 1/2 S. Main. Tickets \$15 (students, \$10) available in advance at Schoolkids', PJ's Used Records, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763-TKTS.

Square and Contra Dance: Ann Arbor Council for Traditional Music and Dance/U-M Folklore Society. Live music by the Ann Arbor String Band, with caller John Freeman. All dances taught; beginners welcome. No partner necessary. Bring a pair of shoes with clean soles to dance in. 8 p.m., Pittsfield Grange, 3337 Ann Arbor-Saline Rd. \$4. 994-8804.

★Opera Workshop: EMU Music Department. EMU music professor Donald Hartmann directs EMU music students in performances in English of scenes from classic operas, including works by Mozart, Verdi, Bizet, Rossini, and Strauss. Piano accompanist is Dianne Lord, an EMU grad student who also works as an accompanist for Michigan Opera Theater. 8 p.m., Alexander Recital Hall, Lowell at E. Circle Dr., EMU campus, Ypsilanti. Free. 487-4380.

"Grease": The People-to-People Connection. Veteran area drama director Ed Aluk (known for his work with Saline's Varsity Blues company) directs a newly formed company of area high school and college students in this exuberant musical about teen-age life in the 50s. Original choreography by Jazz Dance Theater directors Renee Grammatico, Barb Hobyak, and Michelle Stauffer. Proceeds to benefit this new nonprofit musical theater group. 8 p.m., Michigan Theater. Tickets \$10 (students and seniors, \$7.50); matinee performance, \$5. Available in advance at the Michigan Theater box office. 668-8480.

"Chapter and Worse": Comic Opera Guild. Also, December 2 & 5-9. Written by COG founder and operetta buff Tom Petiet, this comic musical revue centers on a Walter Mitty-ish fellow named Fenster Bland, who indulges in escapist fantasies of



"Table Manners," a hilarious satire on contemporary manners and morals adapted from Alan Ayckbourn's comic trilogy "The Norman Conquests," is presented in four parts as a live theater mini-series at Espresso Royale Caffe, beginning Sun., Dec. 2. The show is reprised as a full-length production Dec. 13 & 16.

heroism and romance. The score features favorite melodies by Offenbach, Sullivan, Tchaikovsky, Chopin, and others, with original lyrics by Petiet, who describes the show as "a little bit of Sid Caesar, 'Beyond the Fringe,' and the Ballet Trockadero simultaneously." Stars WUOM radio personality Peter Greenquist, with Jennifer Head, Majie Zeller, Pat Petiet, Tom Petiet, Theresa Kromis, and Robert Douglas. U-M economics professor and local theater denizen Robin Barlow narrates. 8 p.m., Ann Arbor Civic Theater, 1035 S. Main St. Tickets \$8 in advance at the Michigan Theater box office or by calling 668-8397, and at the door.

"Here's Love": Saline Area Players. Also, December 2. John Cox directs Meredith Willson's 1963 musical adaptation of "Miracle on 34th Street." Valentine Davies's charming fable about a department store Santa determined to persuade an unbelieving child that he is the real Santa Claus. Stars Beth Stempky, Jeff Willets, Amanda Swartz, and Bill Burnette. 8 p.m., Saline High School Theater, 7190 N. Maple Rd. (behind Saline Middle School on Ann Arbor-Saline Rd.). Tickets \$8 (seniors, \$7) Friday and Saturday; Sunday matinee, \$6. Available at the door or in advance by calling 429-9020.

"The Public": Performance Network. Also, December 2 (end of a 3-week run). Peter Knox directs the great Spanish modernist playwright Federico Garcia Lorca's surreal drama about the unreality of



Ann Arbor's Lady Be Good revives the music of little-known female swing composers of the 1920s, '30s, and '40s. The quintet performs at the Ark, Sun., Dec. 2.

social identity. The action is set in a theater where a director encounters a bewildering variety of shape-shifting characters as he undergoes a labyrinthine psychological journey. In theme, the director's journey is loosely based on Shakespeare's Romeo and Juliet, and in its structure it is something like Alice's adventures in Wonderland, only much darker and wilder. In part an examination of homosexuality and the repression of homosexual feelings, the play expands to include a vision of society as an underworld of duplicitous public faces that mask layer upon layer of increasingly anarchic personae. The top-notch cast includes Arwulf Arwulf, Frank Barnes, Amy Betz, David Burkam, George Cedarquist, Sophia Clark, Stacy Haar, Chris Hall, Linda Kendall, Peter Knox, Kiro Kopulos, Laura Levy, Liam Miniham, Perry Perault, Jim Posante, Rob Reiniche, Chris Sulayik, Ariel Weymouth-Payne, and Susan Willets. "The Public" is the second production in the Performance Network's "Forum on Art, Censorship, and the Public." 8 p.m., *Performance Network*, 408 W. Washington. Tickets \$9 (students & seniors, \$7) by reservation and at the door. Group rates available. 663-0681.

"Comedy Doesn't Pay": Bill Barr's Comedy Club. Every Friday and Saturday. A six-member troupe presents a mix of scripted and improvisational original comedy sketches. Created by local comedy impresario Bill Barr, the troupe also includes Staci Singer, Johann Newton, Mark Peterson, Jim Fitzsimmons, and Bruno. Alcohol is served. 8-9:30 p.m., 214 N. Main (top floor of the Heidelberg restaurant). \$10. Reservations recommended. 995-8888.



Recent ceramic works by local artist Christopher Lauckner are on exhibit at his studio, Dec. 1 & 2.

The Melvins: Club Heidelberg. Heavy hard-rock band from Seattle. "These guys are a cross between Swans and Blue Cheer. They only do one thing, but they do it perfectly," says Killdozer's drummer. "I think they're going to make us look pretty bad." Their latest LP is "Gluey Porch Treatments." Opening act is **Helmet**, a New York City-based art-metal quartet led by former Band of Susans guitarist Page Hamilton. *Rockpool* critic Kristin Carney enthusiastically describes the band's debut *Amphetamine Reptile* single, "Born Annoying," as "a loud, fuzzy, bassy volume attack, something like a grungier Tar or a less abrasive Bastards." 10:30 p.m. (doors open at 10 p.m.), *Club Heidelberg* (above the Heidelberg restaurant), 215 N. Main. \$6 at the door only. 994-3562.

FILMS

AAFC. "My Hustler" (Andy Warhol, 1965). This comedy about a young gigolo hired by an older man for the weekend was filmed after cast and crew had consumed a breakfast laced with LSD. With **"Blow Job"** (Andy Warhol, 1965), a 30-minute close-up of a man's face while he undergoes the act specified in the title. AH-B, 7:30 & 9:45 p.m. CG. **"The Story of Women"** (Claude Chabrol, 1989). Disturbing story of a woman who makes a living performing illegal abortions in Nazi-occupied France. French, subtitles. AH-A, 7 & 9 p.m. **HILL. "Witness"** (Peter Weir, 1985). Oscar-winning film about a Philadelphia cop who goes undercover in an Amish community. Harrison Ford, Kelly McGillis. Hillel, 7:30 & 9:30 p.m. **MED. "Highlander"** (Russell

Mulcahy, 1986). An immortal being is tracked from 16th-century Scotland to modern America by his eternal archenemy. Cameo appearance by Sean Connery. MLB 3; 7:30 & 9:45 p.m.

2 Sunday

"Christmas in Saline": 4th Annual Saline Historical Society Antiques Show. Display and sale of a wide variety of antiques from area dealers. Food concessions. 9 a.m.-5 p.m., *Saline Middle School, Ann Arbor-Saline Rd.* \$2 donation at the door. 429-7390.

Biennial Christmas Bazaar: St. Francis Altar Society. See 1 Saturday. 9:30 a.m.-2 p.m.

★ **"The New Parental Consent Law": First Unitarian Church Adult Forum.** Planned Parenthood director Margy Long discusses implications of the new Michigan law requiring that parents be notified before unmarried minors can have an abortion. 9:30 a.m., *First Unitarian Church, 1917 Washtenaw at Berkshire.* Free. 665-6158.

★ **St. Andrew's Choir Centenary: St. Andrew's Episcopal Church.** Thomas Strode directs the church choir in a performance of Bach's Cantata No. 61, "Nun komm, der heiden Heiland," a setting of a text by Neumeister composed for performance on the first Sunday of Advent in 1714. In celebration of the centenary of St. Andrew's choir, an ensemble of men and boys whose first public appearance on the first Sunday of Advent in 1890 coincided with the completion of the church's sanctuary. Reception follows, featuring displays of items related to the choir's history. All invited. 10 a.m. worship service, *St. Andrew's Episcopal Church, 306 N. Division.* Free. 663-0518.

★ **"The Oak-Hickory Forest": Washtenaw County Parks & Recreation Commission.** WCPARC naturalist Matt Heumann leads a walk through a typical Michigan forest, which grows in the drier soil areas of Park Lyndon. 10 a.m., *Park Lyndon North, North Territorial Rd. (1 mile east of M-52), Lyndon Twp.* Free. 971-6337.

★ **"A Day in Court: A Walk in the Shadow of Justice": Ann Arbor Unitarian Fellowship.** Talk by local circuit court judge Melinda Morris. 10 a.m., *Burns Park Community Center, 1320 Baldwin.* Free. 973-0879.

17th Ann Arbor Camera Show & Sale: Photorama USA. Amateur and professional photography enthusiasts from around the Midwest gather to swap and sell camera equipment, photographs, books, and other items. About 40 dealers display antique, new, and used photographic equipment. Many of the dealers are prepared to buy, sell, or trade items. 10 a.m.-4 p.m., *Holiday Inn West, 2900 Jackson Rd.* \$4. 1-884-2243.

★ **Open House: Brookville Gardens Herb Farm.** Also, December 16. Display of a wide variety of culinary herbs & spices, herb wreaths, dried flowers, potpourri, essential oils, and books on herbs. Also, at noon & 3 p.m., demonstrations of how to use herbs to make tree ornaments and holiday centerpieces. Free refreshments. 10 a.m.-5 p.m., *Brookville Gardens, 7885 Brookville Rd., Salem Twp. (Take Pontiac Trail north to North Territorial, go east on North Territorial to Curtis Rd., north on Curtis to Brookville, and turn left on to Brookville.)* Free. 455-8602.

Annual Winter Sale: Ann Arbor Fiber Arts Guild. See 1 Saturday. 10 a.m.-4 p.m.

Annual Winter Sale: Potters Guild. See 1 Saturday. 10 a.m.-5 p.m.

Annual Hanukkah Bazaar: Beth Israel Sisterhood. Assorted Judaica, including handcrafted items from Israel. Also, books and tapes for children and adults. 11 a.m.-3 p.m., *Beth Israel Congregation, 2000 Washtenaw.* 665-9897.

★ **First Singles: First Presbyterian Church.** Every Sunday. A weekly program for single, divorced, and widowed adults ages 35 and older interested in contemporary Christian topics, new ideas, personal growth, and social activities. Today: St. Joseph Mercy Hospital volunteer services director Jo Anne Desmond discusses "The Gift of Ourselves." The main program is preceded each week at 10:45 a.m. by coffee and fellowship. 11 a.m., *First Presbyterian Church, 1432 Washtenaw at Hill.* Free. For information, call Dave at 971-1852.

"Perils and Pleasures of Writing for Theater": Hillel Grads & Young Professionals Brunch. Talk by local playwright and occasional theater critic Rachel Urist. Bagel brunch served. All welcome. 11:30 a.m., *Lawyers Club, U-M Law Quad.* \$3. Reservations required by November 29. 769-0500.

12th Annual Christmas Festival of Arts. See 1



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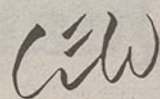
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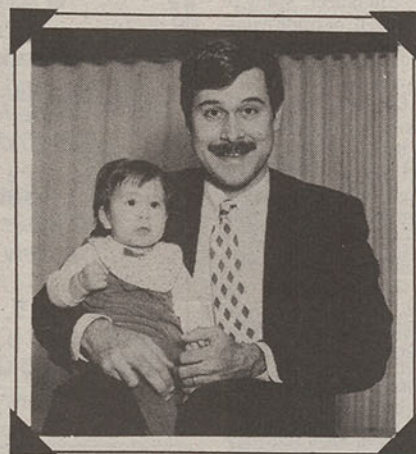
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EVENTS continued

Saturday, Noon-5 p.m.

★ **Cassini Ensemble: Jacobson's.** Also, December 23. Chamber music performed by this highly polished ensemble of local professionals. 12:30-2:30 p.m., Jacobson's, 612 E. Liberty. Free. 769-7600.

★ **"Strange Creatures": Jewish Community Center Youth Programs.** Local storyteller Laura Pershin blends stories and a craft project in this workshop for kindergartners through third-graders. 1-2:30 p.m., Jewish Community Center, 2935 Birch Hollow Dr. (off Stone School Rd. south of Packard). \$6 (JCC members, \$5). 971-0990.

★ **"Life Cycles": Christopher Lauckner.** See 1 Saturday, 1-5 p.m.

★ **Victorian Christmas Open House: Waterloo Area Historical Society.** See 1 Saturday, 1-5 p.m.

★ **"Scenic Techniques": Ann Arbor Civic Theater.** Several experienced area professionals demonstrate useful techniques for making theater scenery. In three successive workshops, Wayne Burkhardt demonstrates making flats, Bob Seeman shows how to wet-blend paint to simulate woodgrain or marble, and John Mouat and Lisa Snapp demonstrate methods for texturizing polystyrene to simulate rock and other surfaces. Includes hands-on participation. Workshops are videotaped for the Civic Theater's library. 1-3 p.m., Ann Arbor Civic Theater, 1035 S. Main St. Free. 662-9405.

★ **Cross-Country Ski Trip: Sierra Club.** All welcome to join this cross-country ski outing in scenic Park Lyndon North. Canceled if ski conditions are poor. 1 p.m. Meet at City Hall parking lot for directions. Free. For information, call Ruth Graves at 483-0058.

★ **"Afternoon Democratic Ride": Ann Arbor Bicycle Touring Society.** Every Sunday. Moderate-paced 20-mile ride to a destination chosen by the assembled riders. 1 p.m. Meet at Wheeler Park, N. Fourth Ave. at Depot St. Free. 668-8757, 994-3001, 994-0044.

★ **Senior Sunday Fun Bunch: Ann Arbor Recreation Department Senior Adult Program.** Every Sunday. All seniors ages 55 and older are invited to a potluck (1:30-2 p.m.) followed by socializing. Activities include bridge and euchre. Participants are welcome to bring their own games. Bring a dish to pass and your own table service. Newcomers welcome. 1:30-4:30 p.m., Burns Park Senior Center, 1320 Baldwin. Free. 769-5911.

★ **Holiday Book Shop: Friends of the Ann Arbor Public Library.** See 1 Saturday, 1:30-4:30 p.m.

★ **"Serendipity: A Lighthearted Look at Genealogy": Genealogical Society of Washtenaw County.** Talk by former Detroit Society for Genealogical Research president Richard Doherty. Followed at 3:30 p.m. by an informal group discussion of the participants' genealogical research. 1:45 p.m., Washtenaw Community College Liberal Arts & Science Bldg., lecture hall #2, 4800 E. Huron River Dr. Free. 663-2825.

★ **Strolling Carolers: Briarwood Holiday Music Series.** See 1 Saturday, 2 p.m.

★ **Ornament-Making Party: Jacobson's.** Ed Manning shows kids how to make Christmas tree ornaments of fimo (a quick-drying clay). 2-4 p.m., Jacobson's, 612 E. Liberty. Free. 769-7600.

★ **Holiday Party: Families for International Adoptions.** Various activities and games for children, with a visit from Santa. Beverages provided; bring a finger food to share. Open to all families who have adopted children from another country. 2-4 p.m., West Side United Methodist Church, 990 S. Seventh St. at Davis. Free to members and first-time visitors (\$15 annual dues per family). For further information, call Megg Lewandowski at 426-5031 or Craig Waters at 761-8265.

★ **Children's Story Hour: Kaleidoscope Books and Collectibles.** Every Sunday. Today, Kaleidoscope co-owner Jeff Pickell reads from the store's collection of children's books and tells his own holiday-oriented stories. Aimed at children ages 2½-6 years old. 2 p.m., Kaleidoscope Books, 217 S. State. Free. 995-9887.

★ **Sunday Tour: U-M Museum of Art.** Also, December 9 & 16. Museum docents lead an hour-long tour of a selected museum exhibit. Today's tour is "Antique Toys from the Collection of Bob Lyons" (see Galleries). 2-3 p.m., U-M Museum of Art, 525 S. State St. at South University. Free. 764-0395.

★ **"Weeds and Wildflowers in Their Final Beauty": U-M Matthaei Botanical Gardens Monthly Trail Walk.** Garden docents lead this 90-minute trail walk to examine the stark beauty of dried and dead plants this time of year. Dress for



Japan's Prince Akihito (shown here during a 1953 visit to the U-M campus) became emperor last month amid violent protests from anti-imperialists. Rikkyo University law and political science professor Akio Igarashi speaks on the emperor system in modern Japan, Mon., Dec. 3.

the weather; sturdy waterproof footwear recommended. 2 p.m., U-M Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 998-7061.

"Autumn Stars": U-M Exhibit Museum Planetarium. See 1 Saturday, 2, 3, & 4 p.m.

Handel's "Messiah": University Musical Society. See 1 Saturday, 2 p.m.

"Here's Love": Saline Area Players. See 1 Saturday, 2 p.m.

"Chapter and Verse": Comic Opera Guild. See 1 Saturday, 2 p.m.

"The Nutcracker": Ypsilanti Area Dancers. See 1 Saturday, 2 p.m.

Michigan Marching Band: U-M School of Music. Your chance to see this very popular, nationally recognized marching band without sitting through a football game. Gary Lewis directs the U-M music student ensemble in a series of snappy choreographed musical numbers ranging from the Michigan theme song to the latest pop hits. 2:30 p.m., Crisler Arena. \$4 at the door or in advance by calling 764-0582.

*** Advent Sunday Festival: Zion Lutheran Church.** Choir directors Don Williams and Carol Muehlig lead the church choir and congregation in a festival of carols and Christmas anthems, with poetry readings interspersed between the music. The program features music for choir and soloists, harp, organ,

and hand bells, including works by Benjamin Britten, William Mathias, Dale Wood, Richard Purvis, and Carol Muehlig. After the service, the congregation recesses to the church social hall for candlelight caroling followed by dessert. 3 p.m., Zion Lutheran Church, 1501 W. Liberty. Free. 994-4455.

*** "Heart and Soul": Clare Spittler Works of Art.** Opening reception for this group exhibit (see Galleries). 3-6 p.m., 2007 Pauline Ct. Free. 662-8914.

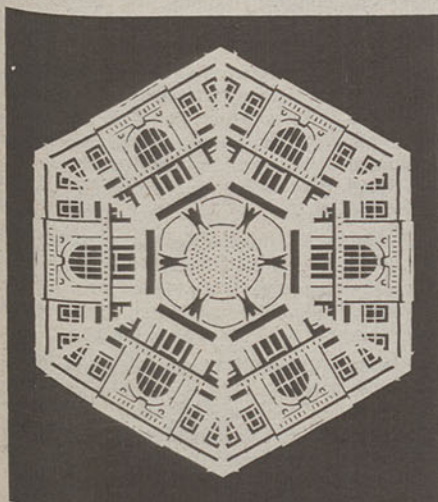
Alternative Holiday Fair: Sales Exchange Refugee Rehabilitation Volunteers. A wide variety of handcrafted items by Third World artisans, many living in refugee camps. Includes soapstone and alabaster boxes from Bethlehem, brass from India, amber from the Dominican Republic, weavings from Peru, silver from Mexico, dolls from many countries, and more. SERRV is an ecumenical nonprofit marketing organization designed to provide a major alternative sales outlet for artisans in economically developing areas of the world. 3-7 p.m., First Baptist Church, 512 E. Huron (enter from Washington St.). 663-0362.

*** Faculty Recital: EMU Music Department.** EMU trumpet professor Carter Eggers performs works by Robert Palmer and Rafael Mendez, along with a piece for natural trumpet. Also, EMU percussion professor Whitney Prince performs works for kettledrums, marimba, xylophone, and multiple percussion instruments. Piano accompanist is Lois Kaare. 3 p.m., Alexander Recital Hall, Lowell at E. Circle Dr., EMU campus, Ypsilanti. Free. 487-4380.

"Selecting the Perfect Pet: How to Choose Your New Dog or Cat": Humane Society of Huron Valley. Humane Society education director Linda Reider leads a seminar for prospective pet owners. Topics include purebred vs. mixed-breed pets, pet sources, breed characteristics, health and temperament issues, financial concerns, care requirements, and introducing a new pet to your family. Followed by a question-and-answer period. Pet care literature available. 3:30-5:30 p.m., Arborland Consumer Mall. \$2 (children under 12, free) requested donation. 662-5545.

*** Percussion Ensemble: U-M School of Music.** Michael Udow directs this dynamic, energetic U-M music student ensemble in the premiere of three new percussion works: Udow's "Flashback," Michael Kowalski's "Gringo Blaster," and a work to be announced by visiting composer and jazz vibraphonist Ted Piltzecker. 4 p.m., U-M School of Music Bldg., McIntosh Theater, Baitz Dr. (off Broadway), North Campus. Free. 763-4726.

*** Chamber Music Concert: U-M Residential College.** Maria Kardas Barna directs the U-M Residential College Chamber Players and various small ensembles in a program of chamber works by Telemann, Mozart, Poulenc, and others. 4 p.m., U-M Residential College Auditorium, East Quad, 701 East University. Free. 763-0176.



This cut-paper snowflake by U-M Hospitals physician Tom Clark depicts the front of the Old Main building. Clark leads a workshop on making cut-paper snowflakes, Tues., Dec. 4, in the Taubman Center lobby. His elaborate creations can be seen there and at the Ann Arbor Hands-On Museum this month.

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EVENTS continued

★ **Quarterly Meeting: Washtenaw Dance Association.** All individuals and groups interested in dance or dancing are invited to attend the meeting of this cooperative council. 5 p.m., U-M Dance Department, 1310 North University Ct. (off Observatory). Free. 995-2668.

★ **Morris Dancing: Ann Arbor Morris & Sword Dancers.** Every Sunday. All invited to learn this traditional form of English ceremonial dance dating back to medieval times. No experience necessary. Wear comfortable soft-soled shoes. Members perform in costume on May Day, at the summer Medieval Festival, and on other occasions throughout the year. 5-7:30 p.m., Dance Gallery Studio, 111 Third St. at W. Huron. Free. For information, call Greg Meisner at 747-8138 or Allen Dodson at 451-0489.

★ **Singles.** Also, December 16. Singles of all ages are invited to play bridge. No partner necessary. 6-10 p.m., Ann Arbor Regent Inn (formerly the Marriott), 3600 Plymouth Rd. \$2. For information, call Mary at 677-2421.

★ **Business Meeting: Huron Valley Greens.** Includes reports from the local Greens' working groups. The Greens are a political organization that works on integrating the issues of ecologically sound living, grass-roots democracy, social equality, and justice. Also, a potluck; bring a dish to pass. Preceded by an orientation meeting for new members (5 p.m., 1411 Henry St.). All invited. 6 p.m. (potluck), 6:30 p.m. (meeting), Guild House, 802 Monroe. Free. For information, or if you plan to come to the orientation meeting, call 663-0003.

★ **"The Public": Performance Network.** See 1 Saturday. 6:30 p.m.

★ **Weekly Meeting: U-M Ballroom Dance Club.** Also, December 9. All invited to dance the fox-trot, waltz, tango, rhumba, cha cha, and other ballroom dances. Beginning instruction followed by general dancing. All levels welcome; no partner necessary. 7-9 p.m., CCRB Activities Room, 401 Washtenaw at Geddes. \$1. 668-2491.

★ **"Music from Meadowmount": Kerrytown Concert House.** An evening of chamber music performed by members of the faculty at the renowned summer music school in upstate New York. They include three U-M music professors—violinist Stephen Shippis, violist Yizhak Schotten, and pianist Katherine Collier—as well as string players from several other midwestern universities. Program: Mozart's Duo in B-flat for Violin and Viola, Beethoven's Sonata for Violin and Piano in E-flat, Barber's Sonata for Cello and Piano, and Brahms's Piano Quintet in F Minor. 8 p.m., Kerrytown Concert House, 415 Fourth Ave. \$8 & \$12. Reservations suggested. 769-2999.

★ **Skylark: Ann Arbor Council for Traditional Music and Dance.** Singing and playing such traditional instruments as hammer dulcimer, guitar, banjo, mandolin, and fiddle, the popular local trio of Betsy Beckerman, Tom Wall, and Anne Jackson performs traditional ballads and seasonal songs, as well as folk, bluegrass, and swing tunes. Also, an audience sing-along. 8 p.m., Gretchen's Day Care House III, 1745 W. Stadium. \$5 (children under 12, \$3) at the door only. 769-1052.

★ **"Table Manners": It's Not TV.** Also, December 4, 6, & 9 (different episodes) and December 13 & 16 (entire series). First of four 35-minute episodes in an experimental live theater "mini-series." Adapted by local theater denizens Carol Shepherd and Stephen Angus from British playwright Alan Ayckbourn's comedy "The Norman Conquests," the show is a hilarious, scathing satire on contemporary morals. Norman is an unlikely ladies' man who works as an assistant librarian. His plans for a romantic weekend with his wife's sister go awry, and he ends up spending the weekend in a house filled with relatives. But the undaunted Lothario sets about seducing the women of the household one by one. The 4-part series is presented as a full-length play on December 13 & 16. Performers are Shepherd and Angus, John Underhill, Kathleen Davis, Mike Lindberg, and Kathleen Schmidt. 9 p.m., Espresso Royale Caffe, 214 S. Main. Free (December 2, 4, 6, & 9), \$5 at the door (December 13 & 16). 769-0364.

FILMS

FV. **"Juliet of the Spirits"** (Federico Fellini, 1965). Stylish surrealist psychological drama about a troubled woman who fears her husband is unfaithful. Italian, subtitles. FREE. AH-A, 7 p.m. MTF. **"Meet Me in St. Louis"** (Vincente Minnelli, 1944). Charming musical set at the time of the St. Louis 1903 World's Fair. Judy Garland. Mich., 5 p.m. **"Cabaret"** (Bob Fosse, 1972). Based on the Broadway show about an unlikely romance in prewar



U-M creative writing professor Alice Fulton reads her highly acclaimed poetry at Rackham Amphitheater, Wed., Dec. 5.

Berlin. Liza Minnelli, Michael York. Mich., 7:15 p.m.

3 Monday

★ **Weekly Rehearsal: Women's Chamber Chorus.** Also, December 10. All invited to join this independent group of local women to sing a variety of music, from Bach to Hungarian folk songs to Disney tunes. No special training necessary. The group presents a free concert of holiday music at Glacier Hills Retirement Center on December 14 (see listing). 10-11:15 a.m., Reorganized Church of Jesus Christ of Latter Day Saints, 520 W. Jefferson at Fourth St. Free to first-time visitors (\$50 annual membership dues). 663-8748, 665-8287.

★ **Jewish Older Adults: Jewish Community Center.** Also, December 10 & 17. A weekly program on topics of interest primarily to seniors. Today: Catherine McAuley Health Services registered nurse Helen Harris discusses "What the Future Holds for the Diabetic Patient." The main program each week is followed at 11:30 a.m. by a light lunch (\$2) and at 12:30 p.m. by 2 hours of bridge for players of all levels. All invited. 10-11:30 a.m., Jewish Community Center, 2935 Birch Hollow Dr. (off Stone School Rd. south of Packard). Free. 971-0990.

★ **"The Emperor System in Modern Japan": U-M Center for Japanese Studies.** Rikkyo University (Tokyo) law and political science professor Akio Igarashi talks about the recent coronation of Japanese Emperor Akihito, son of the late Hirohito. The ceremonies last month provoked widespread violent protests as well as a suit by some Japanese who charged a violation of the separation of church and state. A pictorial diary of Akihito's 1953 visit to the U-M campus is on display this month in Lane Hall. Co-sponsored by the U-M history and political science departments. 4 p.m., Rackham West Conference Room (4th floor). Free. 764-6307.

★ **Volunteer Information Session: U-M Medical Center.** All invited to learn about various opportunities to volunteer at the U-M Hospitals. 4-5 p.m., University Hospital Amphitheater, 1500 E. Medical Center Dr. (off Fuller). Free. 936-4327.

★ **"Suzanne's Place: A Weekly Artists' Meeting."** Also, December 12, 17, & 26 (different locations). Photographer Suzanne Coles and writer Chris Cook invite all fine artists and performing artists, writers, photographers, and similarly creative people to chat, share their work, and mingle over potluck in an informal, friendly setting. Alternates Mondays and Wednesdays, each week at a different location. 5:30-7:30 p.m., location to be announced. Free. For directions and information, call Suzanne at 747-8998 or Chris at 769-7468.

★ **Washtenaw Walkers' Club: Washtenaw County Parks and Recreation Commission.** Every Monday and Wednesday (6:30-7:30 p.m.) and Tuesday and Thursday (9-10 a.m.). Brief warm-up followed by a 3- to 4-mile walk around the perimeter of the mall, led by a WCPARC recreation specialist. Enjoyable

exercise and a social occasion for walkers of all ages, mostly adults and seniors, who like to chat and mingle. Held indoors until warm weather returns. 6:30 p.m. Meet at Briarwood Mall Grand Court. Free. 971-6337.

***Circolo: U-M Department of Romance Languages.** Also, December 10 (different time and location). An opportunity for Italian speakers of all levels to practice conversation and learn about Italian culture. 7 p.m., 2114 Modern Languages Bldg., 812 E. Washington St. Free. 764-5344.

***Weekly Meeting: Society for Creative Anachronism.** Every Monday. Each week features a workshop on re-creating a different aspect of medieval culture, including heraldry, costuming, embroidery, and other crafts. All invited. Followed by a short business meeting. 7 p.m., 52 Greene Hall, East Quad, 701 East University. Free. 996-4290.

***Shamanic Journeying: Creation Spirituality.** Every Monday. All invited to participate in this meditation-like practice derived from indigenous cultural traditions around the world. 7:30-9:30 p.m., Inter-Cooperative Education Center, 1522 Hill St. (in the carriage house behind the co-op buildings). For information, call Lin Orrin at 677-3675.

***"Early Years of Marriage": U-M Women's Research Club.** Talk by U-M psychology and women's studies professor Elizabeth Douvan, also director of the Institute for Social Research family and sex roles program. 7:45 p.m., Rackham West Conference Room (4th floor). Free. 995-5531.

***Evening Voyages: Ann Arbor Public Library.** Also, December 17. Part of a series of biweekly storytelling programs for listeners 1st grade through adult. Stories in this popular series are told rather than read, and music is an integral part of each program. Children under age 6 not admitted. Tonight's topic is "Stories of Light and Dark." 7:30-8:15 p.m., Ann Arbor Public Library, 343 S. Fifth Ave. at William. Free. 994-2353.

U-M Women's Basketball vs. Bowling Green State University. 7:30 p.m., Crisler Arena. \$3. 764-0247.

***Ann Arbor Recorder Society.** All beginning and advanced players of the recorder and all other early instruments invited. Music and music stands provided. 7:45-9:45 p.m., Forsythe Middle School band room, 1655 Newport Rd. at Sunset. Free for first-time visitors (\$25 annual dues). 994-3246, 665-5758, 996-9231.

***Academy of Early Music: Michigan Union Arts & Programming "Concert of the Month."** Members of this local group perform Baroque music for recorders, viols, harpsichord, and sackbuts (an early form of trombone). 8 p.m., Michigan Union Pendleton Room. Free. 764-6498.

Electric Hot Tuna: Prism Productions. Formed in 1970 by guitarist Jorma Kaukonen and bassist Jack Cassidy, two original members of Jefferson Airplane, Hot Tuna was one of the most popular progressive blues-rock bands of the 70s. Cassidy and Kaukonen have been performing as an acoustic duo in recent years, but they have recently re-activated Hot Tuna as an electric blues-rock quartet. The band's new Epic LP, "Pair a Dice Found," includes a cover of the vintage 60s song "Eve of Destruction," which has been getting lots of radio

airplay. 8 & 11 p.m., The Blind Pig, 208 S. First. Tickets \$12.50 in advance at the Michigan Union Ticket Office, Where House Records, Hudson's, and all other Ticketmaster outlets; cover charge at the door to be announced. To charge by phone, call 1-645-6666.

***Writers' Series: Guild House.** Also, December 8. Readings by local poets and fiction writers to be announced. 8:30 p.m., Guild House, 802 Monroe. Free. 662-5189.

FILMS

MTF. "Landscape in the Mist" (Theo Angelopoulos, 1989). Two Greek children set out for Germany, where they believe they will find their long-lost father. Greek, subtitles. Mich., 7:30 p.m.

4 Tuesday

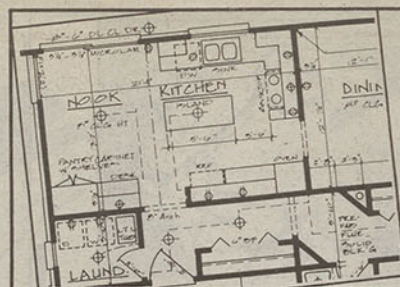
"Use and Abuse of Science in Policy Decisions": U-M Turner Geriatric Services Learning in Retirement Program Distinguished Lecture Series. Lecture by U-M Historical Center for the Health Sciences director Nicholas Steneck. Fourth in a series of seven monthly lectures by various U-M scholars on topics of general interest. Open to people ages 55 and older. The series also features U-M anthropology professor Milford Wolpoff ("Fossils in the Garden of Eden"), U-M economics professor emeritus Daniel Fusfeld ("The Economics of the Urban Ghetto"), and U-M English professor Robert Lewis ("The History and Making of the Middle English Dictionary"). 10:30 a.m.-noon, Kellogg Eye Center Auditorium, 990 Wall St. \$20 for the 7-lecture series. 764-2556.

***"Promoting Yourself in the Workplace": U-M Taubman Program in American Institutions.** Talk by Tavi Fulkerson, president of the Fulkerson Group, a local public relations firm. Noon-1 p.m., Michigan Union Kuenzel Room. Free. 764-6859.

***"Prospects for Peace in the Gulf": International Forum Speaker Series (U-M International Center/Ecumenical Campus Center).** Talk by U-M Near East Support Services director Antony Sullivan. Noon, U-M International Center, 603 E. Madison. Free. 662-5529.

***Art Break: U-M Museum of Art.** Also, December 11. Museum docents lead a 20-minute tour of a selected exhibit. Today's tour is "Landscape Drawings and Prints from the Baumfeld Collection." 12:10-12:30 p.m., U-M Museum of Art, 525 S. State at South University. Free. 764-0395.

"The Last Supper at Uncle Tom's Cabin" Auditions: Michigan Theater Foundation/U-M Dance Department/U-M Institute for the Humanities. All dancers, actors, and others with any sort of stage experience (ages 18 & older) are invited to try out for one of 37 parts for local performers in the final act of this dance work by the New York City-based Bill T. Jones/Arnie Zane Company. The eclectic work, which premiered last month in New York City, will be performed on January 28 at the Michigan Theater. 12:30-3 p.m., U-M Dance Bldg. Studio A, 1310 North University Ct. Free. 668-8397.



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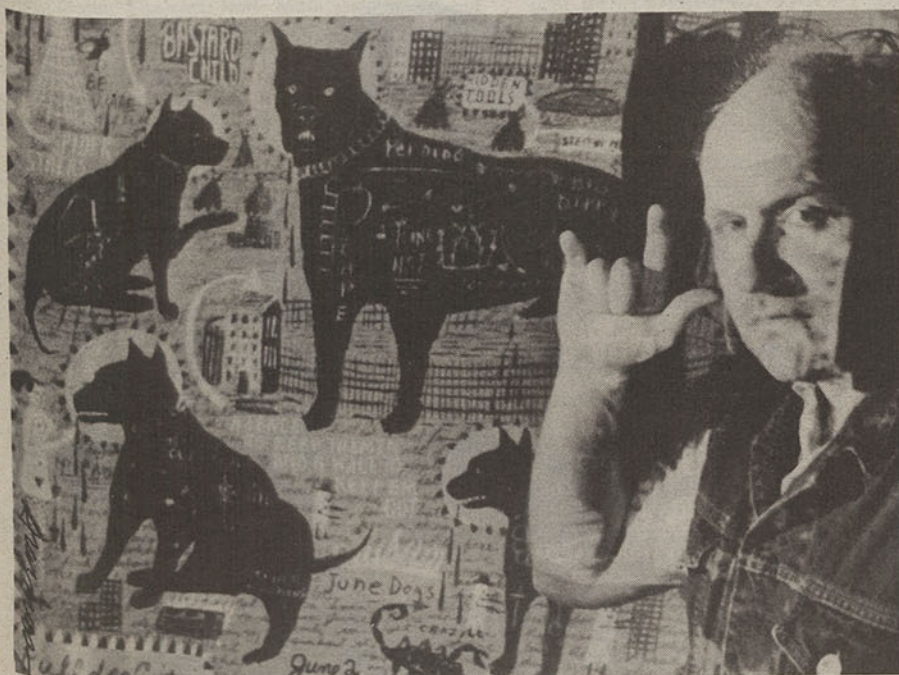
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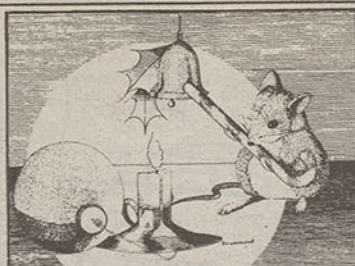


Chicago poet Tony Fitzpatrick reads his swaggering poems about people on the margin of society at the Heidelberg's Poetry Slam, Tues., Dec. 4.

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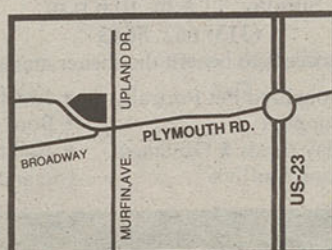
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Men's Night Out at the Courtyard Shops. Guaranteed to make Christmas a lot more likeable.



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EVENTS continued

★ **Open House: Michigan Bell Telephone Company.** A chance to get a behind-the-scenes look at the high-tech electronic gadgetry that's used these days to provide phone service. Michigan Bell employees lead tours of the phone company's downtown facility. (See Around Town, p. 11.) Refreshments. 1-7 p.m., Michigan Bell, 324 E. Huron. Free. 221-4900.

★ **Snowflake Cutting Demonstration: U-M Hospitals Gifts of Art.** U-M Hospitals physician Thomas Clark leads a hands-on workshop for making cut-paper snowflakes. Bring your own scissors. Clark's elaborate paper creations, featuring myriad animal and human silhouettes, are displayed at the Ann Arbor Hands-On Museum (see Galleries), and also in the Taubman Center lobby beginning December 12. 2-4 p.m., University Hospital Taubman Center north lobby (1st floor), E. Medical Center Dr. (off Fuller). Free. 936-ARTS.

★ **Drop-in Storytimes: Ann Arbor Public Library.** Also, December 6. Stories, songs, and finger plays for preschoolers ages 3 and up. An adult must be present in the library but need not attend. 4-4:30 p.m., Ann Arbor Public Library, 343 S. Fifth Ave. at William. Free. 994-2345.

★ **"The Iranian Revolution and Its Influence on Turkey and the Gulf States: The Role of Fundamentalism": U-M Center for Near Eastern and North African Studies.** U-M political science professor Jill Crystal moderates a panel discussion with WMU anthropology and Iranian studies professor Erica Friedl, Marmara University (Turkey) political science professor Arsev Bektas, and National Council on U.S.-Arab Relations president John Duke Anthony. Includes response from University of California-San Diego religion professor Malise Hore Ruthven. 4-6 p.m., Rackham West Conference Room (4th floor). Free. 764-0350.

★ **Lincoln Community Choir: Briarwood Holiday Music Series.** See 1 Saturday. 7 p.m.

★ **Weekly Meeting: U-M Ballroom Dance Club.** Every Tuesday. A short lesson followed by open dancing to taped music. Includes waltzes, tangos, foxtrot, cha cha, swing, and more. Dancers of all levels of ability welcome; no partner necessary. 7-10 p.m., Michigan Union location to be announced. Free. 668-8423.

★ **Weekly Rehearsal: Ann Arbor Sweet Adelines.** Every Tuesday. All women invited to drop in and listen to or participate in the weekly rehearsals of this award-winning local barbershop harmony chorus. 7:30-10:30 p.m., Glacier Way United Methodist Church, 1001 Green Rd. Free to first-time visitors (\$15 monthly dues). 994-4463.

★ **Monthly Meeting: Ford Lake Sail Club.** Speaker and topic to be announced. All welcome to join this club, which sponsors Sunday regattas during the warm months and other social events year-round. Refreshments served. 7:30 p.m., Lake in the Woods Club House, Ford Lake, Ypsilanti Twp. Free (annual dues \$25-\$40 depending on standing). 481-0615.



Pianist-comedian Victor Borge brings his polished, witty act to Hill Auditorium, Wed., Dec. 5.

★ **Bi-Weekly Meeting: Ann Arbor Camera Club.** Club members show and critique their recent prints and slides. All invited. 7:30 p.m., Forsythe Middle School, room 310, 1655 Newport Rd. Free to first-time visitors (\$7.50 annual dues). 663-3763, 665-6597.

★ **Monthly Meeting: U-M Science Research Club.** U-M mechanical engineering research scientist James Ashton-Miller discusses "Current Biomechanics Research in Aging and Back Pain," and U-M Center for Great Lakes & Aquatic Research research scientist David Jude discusses "State of the Great Lakes: Fish Community, Aliens, and Toxic Substances." 7:30-10 p.m., Chrysler Auditorium, 2121 Bonisteel Blvd., North Campus. Free. 763-0494.

★ **U-M Men's Basketball vs. EMU.** 7:30 p.m., Crisler Arena. \$10. 764-0247.

★ **"New Friendships—New Beginnings": Simcha Hadassah.** A cultural exchange with local Soviet Jewish emigres. Includes sharing songs and stories, informal socializing, hors d'oeuvres and dessert. Open to all Jewish women ages 18 and older. 7:45 p.m., home of Heather Dombey, 3030 Provincial (off Arlington from Washtenaw). Free. 677-3504, 662-4797.

★ **"Medical Management of Attention Deficit Hyperactive Disorder": Children with Attention Deficit Disorder.** Talk by pediatrician Ruth Robin, an engaging speaker who directs the Attention Deficit Center in Southfield. ADD is a disorder thought to affect hundreds of thousands of children nationwide. 8-9:30 p.m., High Point Center cafeteria, 1735 S. Wagner. \$2 (CHADD members, free). For information, call 668-9995 or 994-0010.



Country music legend Doc Watson comes to the Ark for what could be his last local performance, Fri., Dec. 7.

★ "Aspects of Christmas I": Rudolf Steiner Institute. Also, December 11. Lecture by U-M physics professor emeritus Ernst Katz. Part of a series of weekly lectures on general topics considered from the viewpoint of Rudolf Steiner's "spiritual science," also known as anthroposophy. No previous knowledge of Steiner's work is necessary. 8-10 p.m., Rudolf Steiner Institute, 1923 Geddes Ave. Free. 662-6398.

★ "Does Film Murder Literature?": Netherlands-America University League. U-M Dutch writer-in-residence Mia Meijer discusses the relation between film and literature in Kubrick's version of Nabokov's *Lolita* and Visconti's version of Thomas Mann's *Death in Venice*. The talk is illustrated by clips from the two films. Meijer is a screenwriter and filmmaker whose debut film, "The Mechanical Child," won a prize at the Film Futura Festival in Berlin last year. 8 p.m., Modern Languages Bldg. Conference Room (3rd floor). Free. 764-5370.

★ Weekly Meeting: Time and Relative Dimensions in Ann Arbor. Also, December 11. All invited to watch and discuss videos of "Doctor Who," a syndicated British sci-fi TV program shown locally on Channel 56 in Detroit. On alternate weeks, the group presents and discusses episodes from other popular British TV shows, including "Blake's 7," "Yes, Minister," "The Prisoner," "The Avengers," "Fawlty Towers," and "Dangermouse." The club publishes an annual fanzine, *The Console Room*, and hosts special events one or two Saturdays each semester. 8 p.m., 2439 Mason Hall, 419 S. State. Doors open at 7:30 p.m. Free. 662-3508, 764-2901.

Tony Fitzpatrick: Ann Arbor Poetry Slam #28. Reading by this Chicago poet whose poems are known for their stark urban imagery and larger-than-life profiles of people living at the margins of society, from professional wrestlers and porn stars to junkies and mass murderers. Fitzpatrick writes in a swaggering tone, a la Nelson Algren and Carl Sandburg, that's said to be characteristic of the poets who read at the Green Mill Lounge in uptown Chicago. He's also known around Chicago for his offbeat radio shows on WLUP-AM, the "Pagan Hour" and "Drive-In Reviews." A Detroit native who was for some time a professional boxer out of the Kronk Gymnasium, Fitzpatrick currently runs a gallery in the Chicago suburb of Villa Park. His own icon-like slate drawings—one of which was used on the cover of the Neville Brothers' "Yellow Moon" LP—have gained him some international attention. Fitzpatrick was scheduled to appear at the Ann Arbor Poetry Slam two years ago, but he was forced to cancel when his house was destroyed in a Halloween-night fire. He reads tonight from his newest book, *The Hard Angels*.

Fitzpatrick's reading is preceded by open mike readings, which usually draw an engaging variety of accomplished poets and entertaining monologists in verse. The evening concludes with a "poetry slam," in which poets read one of their works in each round of a tournament-style competition for a \$10 prize and the heady adrenaline rush that accompanies victory. 8-11 p.m., Club Heidelberg (above the Heidelberg restaurant), 215 N. Main. \$3. For information, call Vince Kueter at 1-926-5120 (weekdays) or 1-399-5223 (eves.).

★ Collegium Musicum: EMU Music Department. This EMU music student ensemble performs Mozart's *Vespers* (for soloists, chorus, and chamber ensemble), excerpts from Telemann's *German Magnificat*, and Bach's *Brandenburg Concerto No. 4*. EMU music faculty soloists featured in the *Brandenburg Concerto* are violinist Dan Foster, flutist Rodney Hill, cellist Diane Winder-Stein, and harpsichordist Mary Ida Yost. 8 p.m., Holy Trinity Chapel, 511 W. Forest at Perin, Ypsilanti. Free. 487-4380.

★ Campus Orchestra: U-M School of Music. Cindy Egolf-Sham Rao directs this U-M non-music-major ensemble. The program includes three Debussy works, "Nocturnes," "Clouds," and "Fetes." Also, Rimsky-Korsakov's *Russian Easter Overture* and Dvorak's *New World Symphony*. 8 p.m., Hill Auditorium. Free. 763-4726.

★ Early Music Ensemble: U-M School of Music. Nationally recognized harpsichordist and U-M music professor Edward Parmentier directs this U-M music student ensemble in a program of music by Monteverdi, Praetorius, Schutz, Farabosco, and Gesualdo. 8 p.m., U-M School of Music Bldg., Blanche Anderson Moore Organ Recital Hall, Bais Dr. (off Broadway), North Campus. Free. 763-4726.

Steve Somers in Concert. This local guitarist performs classical and jazz music transcribed for guitar, including works by Tarrega, Villa-Lobos, Gershwin, and Thelonious Monk. Somers also performs some of his original compositions, which blend stylistic elements from classical to minimal-

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EVENTS continued

ist. 8 p.m., *Friends Meetinghouse*, 1420 Hill St. \$6 (students and seniors, \$5). 668-6211.

★ **Japanese Music Study Group: U-M School of Music.** U-M music professor William Malm directs this popular ensemble of U-M music students and faculty in a concert of traditional and modern Japanese music performed on authentic instruments. 8 p.m., *Rackham Auditorium*. Free. 763-4726.

★ **Ann Arbor Singles Ballroom Dancers.** Every Tuesday. Ballroom dancing to live music by Detroit-area bands. All singles ages 25 and older are invited; married couples also welcome. Refreshments. Preceded at 7 p.m. by a dance class (\$1.50). Dress code observed. 8:30-11:30 p.m., *Grotto Club of Ann Arbor*, 2070 W. Stadium. \$4. 930-6055, 971-4480.

★ **Showcase Night: MainStreet Comedy Showcase.** Every Tuesday. A workout night for Detroit-area professional comedians, and a chance for selected aspiring amateurs to show what they can do. Ten performers each night. 8:30 p.m., *old VFW Hall* (below *Seva restaurant*), 314 E. Liberty. \$3. 996-9080.

★ **Speed Workout: Ann Arbor Track Club.** Every Tuesday. Runners of all ages and abilities welcome. Now in their 17th year, the Track Club's workouts are a popular means for runners to train and be timed at various distances. 9 p.m., *U-M Track & Tennis Bldg.*, S. State at Hoover. Free. 663-9740.

★ **"Table Manners": It's Not TV.** See 2 Sunday. (Second of 4 episodes.) 9 p.m.

FILMS

FV/CAAS. "Faces of Women" (Desire Ecare, 1985). A female chorus narrates this depiction of two women successfully challenging patriarchal African society. Subtitled. FREE. AH-B, 7 p.m. MTF. "All That Jazz" (Bob Fosse, 1979). Also, December 5. Director-choreographer Fosse's cynical but unapologetic reprise of his life in show biz. Roy Scheider, Jessica Lange, Ann Reinking. Mich., 7 p.m. "A Star Is Born" (George Cukor, 1954). Also, December 5. Fully restored version of this powerful semi-musical about a doomed Hollywood celebrity couple. Judy Garland, James Mason. Mich., 9:25 p.m.

5 Wednesday

★ **Insight Meditation (Vipassana) Sitting Group.** Also, December 12 & 19. All invited to join this group for 45 minutes of silent meditation focusing on the breath. While the practice stems from the earliest and purest Buddhist teachings and is still strong in mainland Southeast Asia, no religious beliefs are required. Basic instruction provided for beginners. 8-8:45 a.m., *Friends Meetinghouse*, 1420 Hill St. (Enter by back door.) Free. If you are a beginner, or for information, call Barbara Brodsky at 971-3455.

★ **Cuisinart Food Processor: Kitchen Port.** Cuisinart representative Barbara Miller demonstrates how to use this food processor and its accessories. 11 a.m.-1 p.m., *Kitchen Port* (Kerrytown). Free. 665-9188.

★ **"Problems of Legitimacy in Post-Communist Poland": U-M Center for Russian & East European Studies.** Talk by Polish Academy of Sciences sociologist Andrzej Rychard, author of *Power and Interests in the Polish Economy*. Noon-1 p.m., *Lane Hall Commons*, 204 S. State. Free. 764-0351.

★ **Advent Music Series: First Congregational Church.** Also, December 12 & 19. First in a series of concerts of seasonal music performed by area musicians. Today, U-M faculty organist **Michelle Johns** performs music of Anton Heiller and Petr Eben, as well as traditional French noels. 12:15-12:45 p.m., *First Congregational Church*, 608 E. William at State. Free. 6662-8612.

★ **"Bobbin Lace Heritage": Kempf House Center for Local History.** Talk by Mary McPeck, a local expert on bobbin lace making who once designed a U.S. postage stamp commemorating the art. Bring a bag lunch. (House is open for tours 10 a.m.-3 p.m.) 12:15-12:50 p.m., *Kempf House*, 312 S. Division. Free. 994-4898.

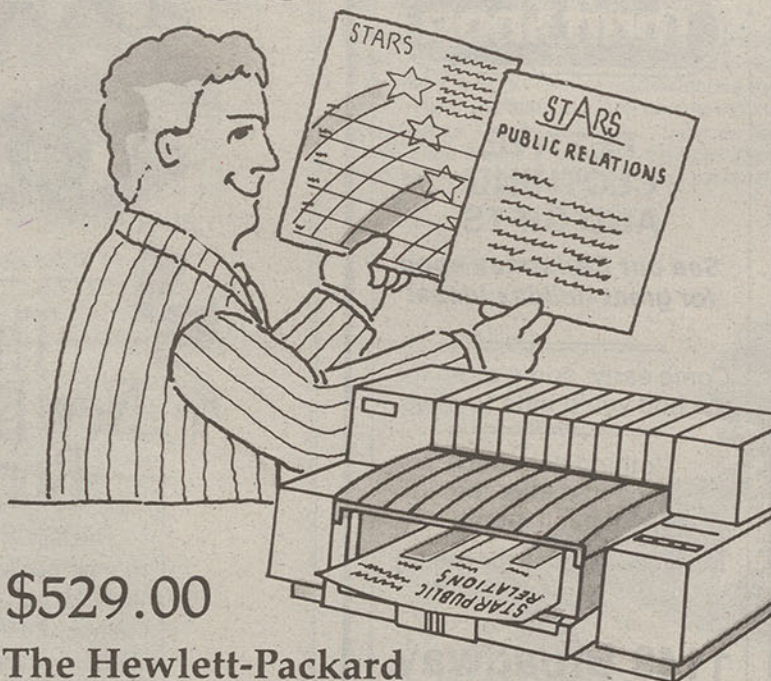
★ **Weekly Vigil: Interfaith Council for Peace and Justice.** Every Wednesday. All welcome at this silent vigil to support nonmilitary solutions to the Persian Gulf crisis. 12:30-1:30 p.m., *Federal Bldg.* (Post Office) plaza, E. Liberty at S. Fifth Ave. Free. 663-1870.

★ **"Access Soapbox": Ann Arbor Community Access TV.** Every Wednesday. A chance to express your views, discuss your activities, or announce upcoming events on the local public access station

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Acclaimed classical pianist Vladimir Ashkenazy returns for a concert at Hill Auditorium, Thurs., Dec. 6.

(cable channel 9). Participants are free to talk about anything they wish within CATV guidelines (no direct solicitation of funds, no lottery information, no promotion of political candidates, and no material that is obscene, defamatory, invasive of personal privacy, or infringing on copyrights or trademarks). Limited to 5 minutes, each segment features one or two speakers (with no more than two graphics) who talk directly to the camera. Production crew provided by CATV. "Access Soapbox" shows are aired daily for one week, beginning on the following Sunday. 2-7 p.m., CATV studio, Fire Station (2nd floor), 107 N. Fifth Ave. at Huron. Free. Reservations accepted Tuesday through Friday of the week preceding your appearance. 769-7422.

★ **"Conflict & Change: A New World Order": U-M Center for the Education of Women Jean W. Campbell Leadership Lecture.** Lecture by U-M alum Robin Wright, an internationally known journalist whose books include *In the Name of God: The Khomeini Decade* and *Sacred Rage: The Crusade of Modern Islam*. Reception follows. 4-5:30 p.m., 1800 Chemistry Bldg., 930 North University. Free. 998-7080.

★ **Alice Fulton: U-M Department of English Visiting Writers Series.** Poetry reading by this award-winning young writer and U-M English professor. Her latest volume, *Powers of Congress*, is a collection of richly textured poems that address such subjects as war, gender, religion, and the chasm between human actions and the natural world. Her widely praised work has been described as "unabashed, generous, and electrified by a vivid intelligence." 4 p.m., Rackham Amphitheater (4th floor). Free. 764-6296.

★ **La Parlotte: U-M Department of Romance Languages and Literature.** (Last meeting of the semester.) An opportunity for French speakers of all levels to practice their conversation skills and meet others interested in French culture. 4-6 p.m., Modern Languages Bldg. Commons (4th floor), 812 E. Washington at Thayer. Free. 764-5344.

★ **Rice and Beans Night: Guild House/Latin American Solidarity Committee/Central American Education-Action Committee.** Also, December 12. Proceeds from this weekly rice and beans dinner are used to provide economic aid for the people of Central America. 6-7:30 p.m., Guild House, 802 Monroe. \$3 (children ages 6-12, \$1) donation. 668-0249.

★ **Little Tigers Child Care Students: Briarwood Holiday Music Series.** See 1 Saturday. 7 p.m.

★ **"Hanukkah in Our Day": Hillel Orthodox Minyan.** Young Israel Congregation (Southfield) Rabbi Reuben Drucker talks about the philosophical underpinnings of this gift-giving holiday. 7 p.m., Hillel, 1429 Hill St. Free. 769-0500.

★ **Christmas Party: Experimental Aircraft Association.** All who share an interest in building and restoring aircraft and discussing aviation techniques invited to this social gathering. This is the local chapter of a national organization that sponsors the nation's largest air show every August in Oshkosh, Wisconsin. Meets 1st Wednesday of every month. 7:30 p.m., Ann Arbor Airport Terminal Bldg., 801 Airport Dr. (off S. State just south of I-94). For further information, call Michael at 665-5661.

★ **Ann Arbor Bridge Club.** Every Wednesday. Each two-person team plays two or three hands against a dozen or so other pairs during the course of the evening. Players at all levels welcome. If you plan to come without a partner, call in advance or arrive 20 minutes early to arrange for one. 7:30-11 p.m., Georgetown Country Club, 1365 King George Blvd. at Eisenhower. \$4 per person. 769-1773.

★ **Advanced Bulgarian Dance Lesson: U-M Folk-dance Club.** Learn to do the cerkeska and the zborinka, two Bulgarian folk dances. 8-9:30 p.m., Angell School Auditorium, 1608 South University. Free. 663-3885.

★ **Victor Borge: U-M Office of Major Events.** A dapper, polished comedian of the keyboard, the Danish-born Borge is going as strong as ever at age 81. His routine—which ranges from slapstick pratfalls off the piano bench to musical satire—rarely varies, but like a fine wine, it gets better with the years. He brings to every performance a perfectionist's flair and verve that seldom fails to capture the audience completely. One twitch of Borge's famous mustache is often enough to produce gales of laughter. This is your chance to see a living entertainment legend and laugh yourself silly. 8 p.m., Hill Auditorium. Tickets \$15-\$24 in advance at the Michigan Union Ticket Office and all other Ticketmaster outlets. To charge by phone, call 763-TKTS or 1-645-6666.



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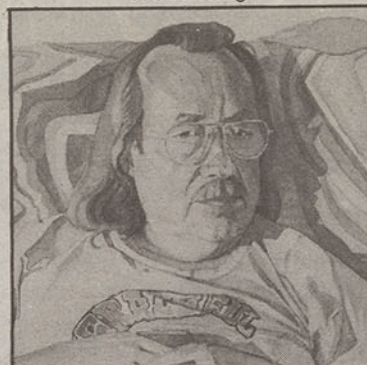
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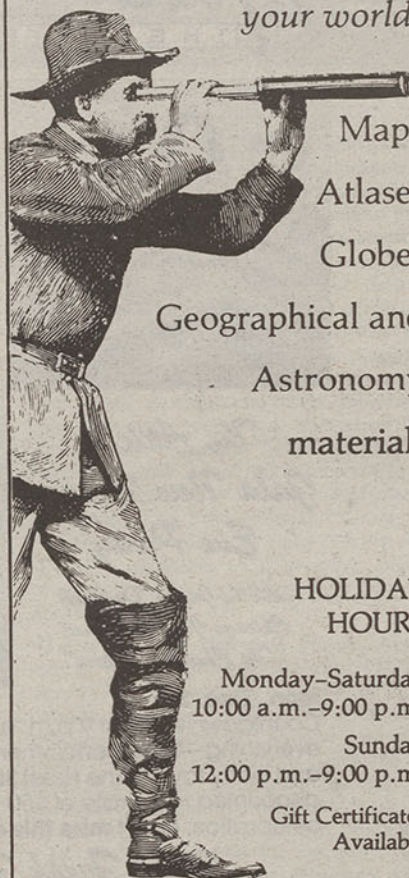
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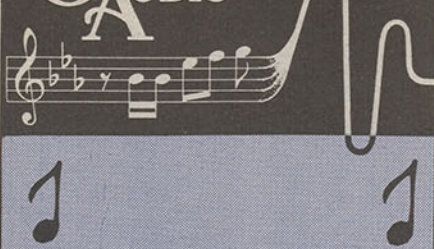
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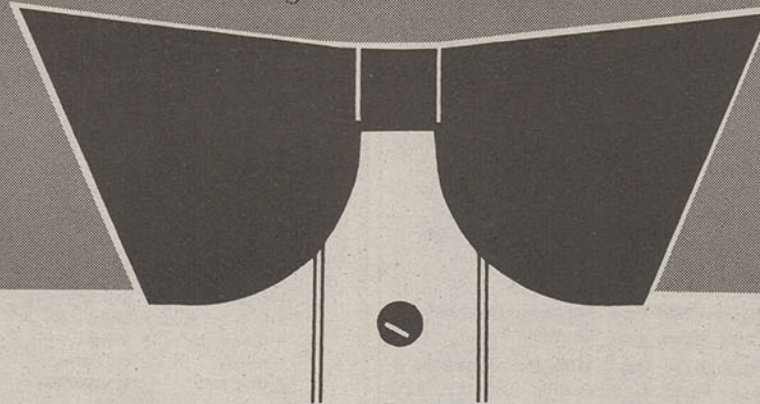


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EVENTS continued

"Chapter and Worse": Comic Opera Guild. See 1 Saturday. 8 p.m.

"Best of the Midwest": MainStreet Comedy Showcase. Every Wednesday and Thursday. A variety of top-notch regional and area comics. Tonight's headliner is to be announced. Alcohol is served. 8:30 p.m., old VFW Hall (below Seva restaurant), 314 E. Liberty. \$7 reserved seating; \$6 general admission. 996-9080.

New Potato Caboose: The Blind Pig. Very popular on the East Coast, this 7-piece band from Washington, D.C., plays a Grateful Dead-inspired blend of rock, reggae, jazz, funk, and folk. The band recently released its debut LP on the Rykodisc label, "Promising Traveler." 10:30 p.m. (doors open at 9 p.m.), The Blind Pig, 208 S. First. \$7 at the door only. 996-8555.

"The Simply U Show": Club Heidelberg. Ernie Brown hosts this variety show that is taped for broadcast on CATV (cable channel 9). The musical lineup features thrash-metal by Infectious Disease, dirgy speed-metal by Typhoid Mary, and psychobilly rock 'n' roll by Voodoo Chili. Also, additional music and stand-up comics. The audience is encouraged to come in holiday costumes. Fifteen percent of the proceeds are used to buy gifts for needy local children. 10:30 p.m. (doors open at 9 p.m.), Club Heidelberg (above the Heidelberg restaurant), 215 N. Main. \$5 at the door only. 994-3562.

FILMS

MTF. "All That Jazz" (Bob Fosse, 1979). Director-choreographer Fosse's cynical but unapologetic reprise of his life in show biz. Roy Scheider, Jessica Lange, Ann Reinking. Mich., 7 p.m. "A Star Is Born" (George Cukor, 1954). Fully restored version of this powerful semi-musical about a doomed Hollywood celebrity couple. Judy Garland, James Mason. Mich., 9:25 p.m.

6 Thursday

42nd Annual Greens Market: Ann Arbor Women's City Club. Fresh Christmas greens, decorated and undecorated wreaths and swags, centerpieces, and table arrangements. Also, ribbons, ornaments, carved wooden Santas, decorated old school chairs, silk scarves, quilted items, poinsettia baskets, car wreaths, and more. Raffle for jewelry pieces designed by Ann Arbor's Matthew Hoffmann. Coffee and luncheon available. 10 a.m.-2 p.m., Ann Arbor Women's City Club, 1830 Washtenaw Ave. Free admission. 662-3279.

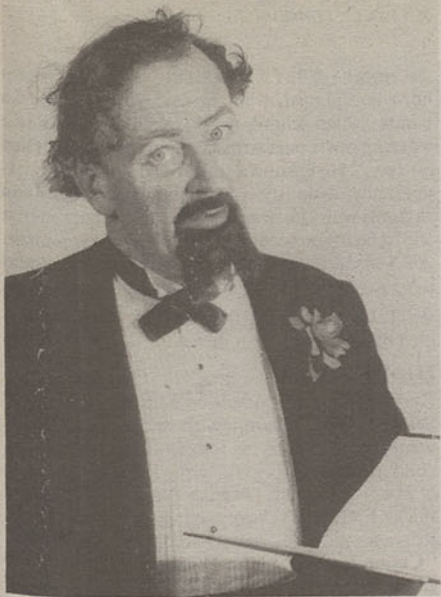
"The Economic Recovery of Kyushu: Amusement Parks and Technopolises": U-M Center for Japanese Studies Brown Bag Lecture Series. Contrary to common wisdom, not all of Japan is thriving economically. In this lecture, U-M political science grad student Ted Gilman talks about recent efforts (including the building of an amusement park) to bolster the economy of Kyushu, a coal-rich island off the southern Japanese coast that suffered decline when imported coal became plentiful and cheaper. Bring a bag lunch. Noon, Lane Hall Commons, 204 S. State. Free. 764-6307.

"A Treasury of Christmas Music": First Presbyterian Church Thursday Forum. A program of Christmas vocal music performed by soprano Julia Broxholm Collins and other members of the First Presbyterian choir. All invited. Noon-1 p.m., First Presbyterian Church Social Hall, 1432 Washtenaw at Hill. \$2.75 (includes buffet lunch). 662-4466.

U-M Dance Department: Michigan Union Arts & Programs "Arts at Mid-Day." Original choreography by U-M dance students. 12:15 p.m., Michigan Union Pendleton Room. Free. 764-6498.

Origami Demonstration: U-M Hospitals Gifts of Art. Master paper-folder Don Shall demonstrates the ancient Japanese art of making paper ornaments. His creations will be used to decorate a Christmas tree in the Taubman Center lobby. 12:30-2:30 p.m., University Hospital Taubman Center north lobby (1st floor), E. Medical Center Dr. (off Fuller). Free. 936-ARTS.

Thursday Lunch Bunch: Jewish Community Center. Every Thursday. A weekly program on topics of interest primarily to seniors. Today: Catherine McAuley Health Services physician Joel Kahn discusses "Cardiac Disease Prevention." The main program each week is preceded at 11:15 a.m. by exercise for seniors led by Tomas Chavez of the Washtenaw County Parks and Recreation Commission, and at 12:30 p.m. by a homemade kosher dairy lunch (\$3). All invited. 1:15 p.m., Jewish



Christmas comes but once a year—and so does Charles Dickens, impersonated by U-M professor Bert Hornback. Mr. Dickens offers his annual dramatic reading of "A Christmas Carol" at the U-M Museum of Art, Dec. 7 & 8, and gives a shortened performance at the U-M Hospitals, Dec. 8.

Community Center, 2935 Birch Hollow Dr. (off Stone School Rd. south of Packard). Free. 971-0990.

★ **El Club de Espanol: U-M Department of Romance Languages and Literature.** (Last meeting of the semester.) An opportunity for Spanish speakers of all levels to practice their conversation skills and meet others interested in Spanish culture. 2:30-4 p.m., Modern Languages Bldg. Commons (4th floor), 812 E. Washington at Thayer. Free. 764-5344.

★ **"The Impact of the Holocaust on Soviet-Jewish Consciousness: Historical Perspectives": U-M Center for Russian & East European Studies/U-M Judaic Studies Program.** Talk by Hebrew University (Jerusalem) history professor Mordechai Altschuler, an expert on the demography and politics of the Soviet nationalities who has written several books on Soviet Jewry. 4 p.m., 200 Lane Hall, 204 S. State. Free. 764-0351.

★ **"Psychology and Feminism: Can This Marriage Be Saved?": U-M Women's Studies "Thinking Through the Disciplines" Feminist Lecture Series.** Lecture by Swarthmore College psychology department chair Jeanne Marazek. 4 p.m., 6050 Institute for Social Research Bldg., 426 Thompson. Free. 763-2047.

★ **Drop-in Storytimes: Ann Arbor Public Library.** See 4 Tuesday. 4-4:30 p.m.

★ **"Viennese Empire": Michigan League International Night.** Every Thursday (except December 27) features food from a different part of the world. This week's cafeteria-style dinner features 19th-century Viennese recipes. Also this month: "Scan-

dinavia" (December 13) and "Germany" (December 20). 4:30-7:30 p.m., Michigan League Cafeteria. \$6-\$7 average cost for a full meal. 764-0446.

★ **New Member Orientation: Packard People's Food Co-op.** Every Saturday (noon-1 p.m.) and Thursday (7-8 p.m.). Program to familiarize new and prospective members with the Co-op. All invited. 7-8 p.m., 740 Packard. Free. 761-8173.

★ **Weekly Meeting: Toastmasters.** Every Thursday. Members give speeches and are critiqued by their audience. A good opportunity to develop confidence in speaking publicly. Free to visitors. Refreshments available. 7-9 p.m., Denny's, 3310 Washtenaw (just east of Huron Pkwy.). Dues: \$36 a year (after a onetime nonrefundable fee of \$30). For information, call Ron Nowlin at 971-1219.

★ **Annemarie Stoll: The Kaleidoscope Series.** This well-known area actress and playwright reads her poetry, prose, and stage writings. Stoll is co-creator of "What Fresh Hell Is This?: An Evening with Dorothy Parker," a dramatic revue adapted from Parker's witty stories and critical and autobiographical writings that played to standing-room-only crowds at Performance Network this summer and fall. Coffee, tea, and hot chocolate served. 7 p.m., Kaleidoscope Books and Collectibles, 217 S. State. Free. 995-9887.

★ **"Apollo Live of Michigan": GIM Productions/U-M Epsilon Chapter of Alpha Phi Alpha Fraternity.** Talent contest featuring sixteen performing artists from around the state, including dancers, comedians, rappers, gospel groups, and more. Also, guest performers to be announced. A portion of the proceeds are donated to the Ann Arbor Community Center. 7 p.m., Michigan Theater. Tickets \$10 in advance at the Michigan Theater, the Michigan Union Ticket Office, Where House Records, and all other Ticketmaster outlets; and at the door. To charge by phone, call 1-645-6666.

★ **Huron High School A Cappella Choir: Briarwood Holiday Music Series.** See 1 Saturday. 7 p.m.

★ **"Shiatsu: The Art of Accupressure."** Lecture/demonstration of this stress-reducing bodywork technique derived from Chinese accupressure. Demonstrator is Ann Arborite Peter Sinclair, who has studied with leading Shiatsu practitioner Wataru Ohasi and illustrated a book on the practice. Wear loose, comfortable clothing. 7:30-9:30 p.m., First Unitarian Church Emerson Room, 1917 Washtenaw at Berkshire. Free. 668-1639.

★ **Scottish Country Dancing.** Every Thursday. Instruction for intermediate-level dancers in a wide range of traditional and contemporary Scottish dances, followed by social dancing. (For information about beginning instruction, call 996-0129.) 7:30-9:30 p.m., Forest Hills Cooperative Social Hall, 2351 Shadowood (off Ellsworth west of Platt). Free. 769-4324.

★ **Monthly Meeting: Huron Hills Lapidary Society.** Silent auction of members' rocks and minerals. Nonmembers are also welcome to bring items for the auction. All invited. 7:30 p.m., West Side United Methodist Church, 900 S. Seventh St. at Davis. Free. 665-5574.

★ **"What Does It Mean to Be Spiritual?"** Talk by former Ann Arborite Brenda Morgan, a spiritual healer and therapist who now lives in Amherst, Massachusetts. She is currently writing *Onward Through the Fog*, a book about "personal growth

as a preparation for opening to Spirit." 7:30-9 p.m., Ann Arbor Friends Center, 1416 Hill St. \$8. 994-0047.

★ **U-M Women's Basketball vs. CMU.** 7:30 p.m., Crisler Arena. \$3. 764-0247.

★ **"Winterworks '90": Community High School Fine Arts Repertory Company and Community High School Singers.** Also, December 7, 13, & 14. Betsy King directs these two talented and ambitious high school ensembles in a festive winter show designed to appeal to all ages. FARCO presents a series of short pieces, ranging from an upbeat adaptation of "Little Red Riding Hood" to the original "Cupid's Arrow." The CHS Singers perform solo and ensemble holiday songs. 7:30 p.m., Community High School Craft Theater, 401 N. Division. (Parking available in the lot behind the school, N. Fifth Ave. at Detroit St.) \$3 (students, \$2). 994-2021.

★ **Residential College Madrigals and Singers: U-M Residential College.** Mark Conley directs these two Residential College choral ensembles in performances of works by Copland, Monteverdi, Faure, and jazz trumpeter Alfred Burt. Piano accompanist is Brian Moll. 8 p.m., U-M Residential College Auditorium, East Quad, 701 East University. Free. 763-0176.

★ **Vladimir Ashkenazy: University Musical Society.** Virtually a household name since he won the 1962 Tchaikovsky Competition in Moscow, the Soviet-born Ashkenazy has recorded almost all the important works for piano by several major composers, including Mozart, Beethoven, Chopin, Rachmaninoff, and Scriabin. He is also a formidable conductor who has directed London's Royal Philharmonic Orchestra since 1987 and is principal guest conductor of the Cleveland Orchestra. Tonight's program includes two piano works by Brahms—Four Pieces and the Sonata No. 3 in F Minor—as well as Schumann's "Kreisleriana." 8 p.m., Hill Auditorium. Tickets \$14-\$39 in advance at Burton Tower and at the door. (Student rush tickets, if available, on sale today only.) To charge by phone, call 764-2538 or 763-TKTS.

★ **Annual Dance and Related Arts Concert: U-M Dance Department.** Also, December 7-9. A program of nine new multimedia dance works choreographed by U-M dance majors and featuring collaborations with other U-M arts majors. Highlights include "Object of Rage," an exploration of rape culture using film, video, live music, and narrated personal histories; Daniel Gwirtzman's "Ageste," a celebration of forms in nature featuring a vocal score performed by opera student Jean-Ronald Lafond; Matthew Rose's "The Ballad of Sexual Dependency," an exploration of gender roles created in collaboration with artist Brian Kay and composer Jerry Berlongieri; and Amy Drum's "You, Only Better," about the smothering effects of the beauty and fashion industries. 8 p.m., U-M Dance Bldg., Studio A, 1310 North University Ct. (next to CCRB). Tickets \$5 at the dance department in advance and at the door. 763-5460.

★ **"Princess Ida": U-M Gilbert and Sullivan Society.** Also, December 7-9. U-M music education senior Eric Gibson directs Arthur Sullivan and William Gilbert's comic operetta about a feminist princess who refuses to marry the man she was betrothed to at birth and retreats with her ladies-in-waiting to a fortified women's university. The determined bridegroom and two friends gain access to the school disguised as women, where they endure various misadventures and nearly precipitate a literal war between the sexes. To assorted G&S arias, duets, choruses, and ditties, the characters eventually reach compromise and reconciliation. Stars Sarah MacBride, Mitch Gillette, Leah Fischen, Curtis Peters, and Rupert Whittaker. Musical direction by Michael Hoffman and choreography by Susan Filipiak. 8 p.m., Lydia Mendelssohn Theater (Michigan League). Tickets \$7.50-\$10 (students, \$5) available beginning November 26 at the Mendelssohn box office. 761-7855.

★ **"Tartuffe": U-M University Players.** Also, December 7-9. U-M drama professor Philip Kerr directs U-M drama students in Moliere's greatest comedy, a savagely funny satire of religious hypocrisy. The salacious scoundrel Tartuffe gains power over an entire family by pretending to be a holy man. This production features period costumes and uses Miles Malleon's prose translation, written for a 1950 London production of "Tartuffe" by the Old Vic company. 8 p.m., PowerCenter. Tickets \$9 & \$12 (students, \$5) in advance at the Michigan League Box Office and at the door. 764-0450.

★ **"Chapter and Worse": Comic Opera Guild.** See 1 Saturday. 8 p.m.

★ **"Best of the Midwest": MainStreet Comedy Showcase.** See 5 Wednesday. 8:30 p.m.

★ **Monty Alexander: Bird of Paradise.** Also,

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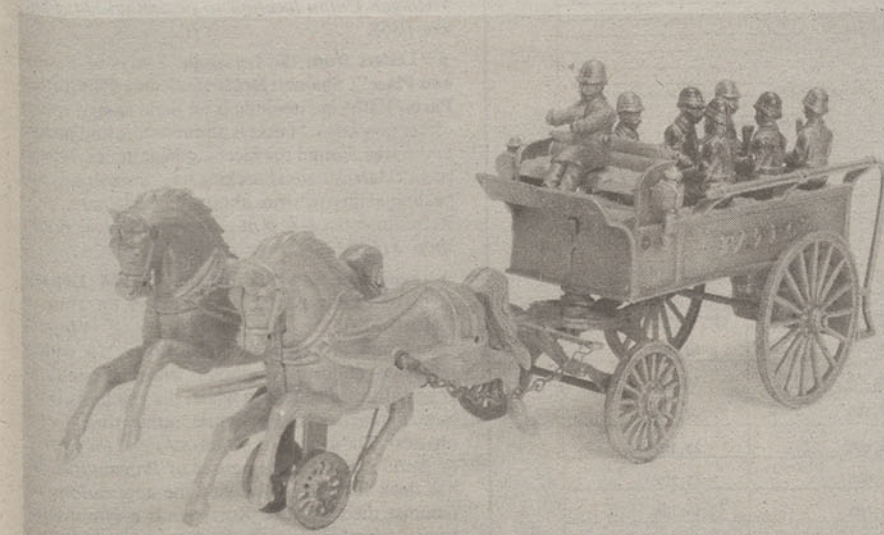
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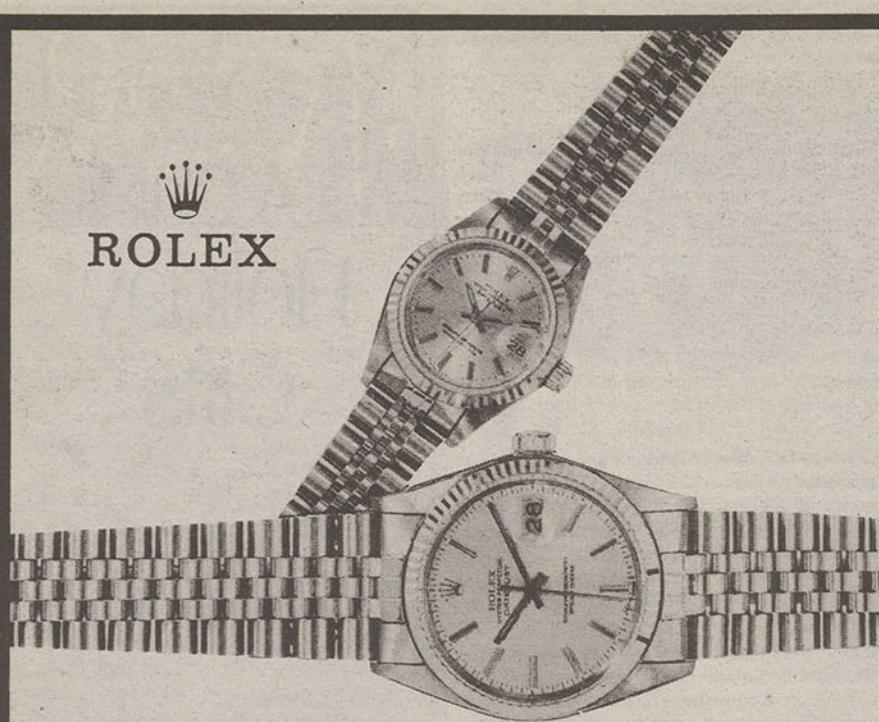


326 West Liberty and Kerrytown



This 1880 nickel-plated cast-iron fire patrol wagon is from the collection of antique toys owned by Ann Arborite Bob Lyons and displayed at the U-M Museum of Art this month. Lyons talks about his hobby, Sun., Dec. 9, at the Clements Library.

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EVENTS continued

December 7 & 8. This classically trained Jamaican-born jazz pianist, who started out playing in ska bands in high school, was inspired to take up jazz when he saw Louis Armstrong in the movie "High Society." He is known for his highly rhythmic, exuberantly agile style, combining flowing Latin rhythms with classical precision. He is backed by a trio to be announced. 9 & 11 p.m., *Bird of Paradise*, 207 S. Ashley. Tickets \$12 at the Bird of Paradise in advance and at the door. 662-8310.

★ "Table Manners": It's Not TV. See 2 Sunday. (3rd of 4 episodes.) 9 p.m.

FILMS

German House. "Miracle on 34th Street" (George Seaton, 1947). Charming classic about a department-store Santa trying to convince a disillusioned child that he's the real Kris Kringle. Maureen O'Hara, Edmund Gwenn, Natalie Wood. See Flicks. FREE. 603 Oxford Rd. (across from Geddes Rd. entrance to Arboretum), 8 p.m. HILL. "Casino Royale" (John Huston et al., 1967). Gigantic, overdone spoof of James Bond film. David Niven, Woody Allen, Deborah Kerr, Orson Welles, Peter Sellers, Jacqueline Bisset. Hillel, 7 & 9:30 p.m.

7 Friday

Annual Christmas Sale: Kiwanis Club of Ann Arbor. Also, December 8. This extremely popular annual sale features used Christmas decorations (artificial Christmas trees, tested sets of tree lights, candles, etc.), all sorts of children's games and toys, skis, skates, bicycles, sleds, books, hardware, boots, coats, and lots of high-quality used furniture, from chairs and couches to lamps, desks, and cabinets. Proceeds go to various Kiwanis charities. 9 a.m.-5 p.m., Kiwanis Activities Center, W. Washington at First St. Free admission. 665-2211.

★ Modjeh Baratloo: U-M College of Architecture and Urban Planning. This U-M alum, a principal at Baratloo/Balch Architects in New York City, shows slides of and talks about his recent architectural projects. 12:30 p.m., Art & Architecture auditorium, Bonisteel Blvd. (off Fuller), North Campus. Free. 764-1300.

★ Mah-Jongg: Jewish Community Center. Every Friday. All invited to play this popular board game. Beginners welcome; coaching provided by JCC member Ann Rosenkrantz. 1 p.m., Jewish Community Center, 2935 Birch Hollow Dr. (off Stone School Rd. south of Packard). Free. 971-0990.

★ Holiday Entertainment: State Street Area Association. Also, December 9, 13-16, and 23. Various local musical groups perform seasonal music along State Street and the surrounding area. Today's performers: Community High Carolers (1-2 p.m.) and St. Thomas Carolers (5-7 p.m.). 1-2 p.m. & 5-7 p.m., State St. campus area. Free. 663-6511.

★ Weekly Meeting: Jugglers of Ann Arbor. Every Friday. All invited to join this weekly practice laboratory for local jugglers. Beginners should call for information about occasional free workshops offered by veteran club members. 3-6 p.m., Michigan Union location to be announced. Free. 994-0368.

★ "Letters from the Leelanau: Essays of People and Place": Shaman Drum Bookshop Publication Party. Kathleen Stocking is on hand to sign copies of her new book of essays about nature and people in the area around the Sleeping Bear dunes. Novelist Jim Harrison says Stocking has "an intensely appealing ability to write about the Leelanau area." Refreshments. 4-6 p.m., Shaman Drum Bookshop. 313 S. State. Free. 662-7407.

★ "Feminism and Pragmatism": U-M Department of Philosophy Tanner Lecture on Human Values. Lecture by University of Virginia humanities professor Richard Rorty, a widely respected philosophy scholar whose specialty is pragmatism (a system in which the emphasis is on human practice and activities rather than metaphysics). The author of *Philosophy and the Mirror of Nature*, and *Consequences of Pragmatism*, he has dealt most recently with the applications of feminist theory. Also, Rorty leads a symposium tomorrow morning in the Rackham Amphitheater (see listing). 4 p.m., Rackham Auditorium. Free. 764-6285.

★ Tony Spina & Donald Mendelson: T'Marra Gallery. Opening reception for an exhibit featuring the work of photographer Spina and painter Mendelson (see Galleries). 5:30-8:30 p.m., T'Marra Gallery, 111 N. 1st St. Free. 769-3223.

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PS Form 3526, Dec. 1987



EMU students Mark Phillips and Pam Cardelle star in "The Prince, the Wolf, and the Firebird," a Russian folktale. Dec. 7-9 at the Quirk Theater on the EMU campus.

Michigan Invitational: U-M Men's & Women's Swimming. Also, December 8 & 9. The U-M team competes against MSU, EMU, and Oakland University. 6 p.m., Canham Natatorium, Hoover at S. Division. \$3. 764-0247.

*** Holiday Music Series: Main Street Area Association.** Also, December 14 & 21. Musical entertainment by various local groups. Tonight: the award-winning **Community High School Jazz Band**. 6-8 p.m., Main Street location to be announced. Free. 663-2680.

*** Amazin' Blue: Briarwood Holiday Music Series.** See 1 Saturday. 7 p.m.

*** "Iyopta": Reehill Gallery.** Opening reception for this exhibit (see Galleries). 7-9 p.m., St. Aidan's/Northside Church, 1679 Broadway (across from Baits Dr. entrance to U-M North Campus). Free. 663-5503, 994-4090.

Doc Watson: The Ark. Widely recognized as the best and most influential flat-pick guitarist in the country, Watson is a country music legend. His huge repertoire is rooted in the Jimmy Rogers/Carter Family mountain music tradition. Indeed, in the more than three decades since he first came to prominence, Watson has become the main living embodiment of that tradition. He also sings everything from down-home blues to pop standards. Watson is always threatening to retire from touring, so make sure to see him while you can. Opening act is the **RFD Boys**, veteran local bluegrass favorites. 7:30 & 10 p.m., The Ark, 637 1/2 S. Main. Tickets \$12.75 in advance at Schoolkids', Herb David Guitar Studio, and the Michigan Union Ticket Office; and at the door. To charge by phone, call 763-TKTS.



The annual Children's Holiday Parade through downtown Ann Arbor takes place Sun., Dec. 9.

"Winterworks '90": Community High School Fine Arts Repertory Company and Community High School Singers. See 6 Thursday. 7:30 p.m.

Monthly Lecture: Contributions to Wisdom Newsletter/Crazy Wisdom Bookstore Lecture Series. Speaker and topic to be announced. This lecture series generally features speakers on holistic and spiritual subjects. Seating is limited; you may want to bring a cushion to sit on. Preceded by tea at 7:30 p.m. 8-9:30 p.m., Crazy Wisdom Bookstore, 206 N. Fourth Ave. \$3-\$5 suggested donation. 662-4902.

*** "The Naked Truth: Advertising's Image of Women": U-M Viewpoint Lectures (University Activities Center).** Lecture by Wellesley College professor and media critic Jean Kilborn. 8 p.m., Rackham Auditorium. Free. 763-1107.

First Friday Square and Contra Dance. Dancing to live music by Lickety Split. With local caller John Freeman. All dances taught; beginners welcome. No partner necessary. 8-11 p.m., Webster United Church of Christ Community Bldg., 5484 Webster Church Rd., Webster Twp. (Take Miller west to Zeeb, north on Zeeb to Joy, and north onto Webster Church.) \$4 at the door. 662-3371.

*** "A Christmas Carol": Ann Arbor Dickens Fellowship.** Also, December 8. Charles Dickens, impersonated by U-M English professor Bert Hornback, reads his Christmas classic. A quintessential Ann Arbor Christmas tradition, Hornback's readings are preceded (at 7:45 p.m.) by a short performance of seasonal music by the **Maxey Boys Choir**. The evening concludes with punch & cookies and caroling lead by the **U-M Residential College Singers**. Get your tickets early; people are turned away disappointed every year. 8 p.m. (doors open at 7:15 p.m.), U-M Museum of Art, S. State at South University. Free, but tickets are required. Tickets available beginning December 3 at the Michigan Union Ticket Office. 764-0395.

*** "Winter Concert": EMU Music Department.** A varied program by three EMU music student ensembles. The **Concert Winds** perform Warren Benson's "Solitary Dancer" and Dello Joio's "Scenes from the Louvre." The **Symphonic Band** performs Alfred Reed's "Festival Prelude," Grainger's "Ye Banks and Braes o' Bonnie Doon," and a Christmas piece to be announced. The **Symphony Orchestra** performs Morton Gould's "American Salute," Villa-Lobos's "Bachianas Brasilieras No. 5," and Shostakovich's "Festive Overture." 8 p.m., Washtenaw Community College Towsley Auditorium, 4800 E. Huron River Dr. Free. 487-4380.

*** Symphony Band and Concert Band: U-M School of Music.** Robert Reynolds, Gary Lewis, and Dennis Glocke direct these U-M music student ensembles. Program: Hindemith's "Symphonic Metamorphosis," Grainger's "Sussex Mimmers' Christmas Carol," Bernstein's "Profanation" (from the "Jeremiah" Symphony), Vaughan Williams's "Sea Songs," and Schwanter's "From a Dark Millennium." 8 p.m., Hill Auditorium. Free. 763-4726.

41 Kerrytown Concert House. Chamber concert by this nationally renowned local quartet that has appeared with many major orchestras (including the Chicago Symphony) and performed at the celebrated Marlboro and Aspen music festivals,

among others. Members are bassoonist Lynette Diers Cohen, and three U-M music school professors—clarinetist Fred Ormond, oboist Harry Sargous, and pianist Ellen Weckler. The program is highlighted by the world premiere of "Four Persons: Monk, Gill, Undine, Jacob," Detroit composer (and current U-M music student) William Banfield's intense, highly rhythmic homage to four pioneering jazz composers. 8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. \$8 & \$12. Reservations suggested. 769-2999.

"Raise the Roof": Performance Network Fund-Raiser. Also, December 8. Local music impresario Joe Tiboni returns from exile to host this popular annual showcase of several of Ann Arbor's most creative performing artists, many of whom devise new work specifically for this occasion. The sheer abundance and variety of top-notch entertainment in these shows often leaves audiences happily overwhelmed.

This year's musical lineup features a set of classic American popular songs by **Bolcom and Morris**, the duo of pianist (and Pulitzer Prize-winning composer) Bill Bolcom and his wife, mezzo-soprano Joan Morris. Also, the immensely popular **Chenille Sisters** vocal harmony trio, boogie-woogie & blues piano master **Mark "Mr. B" Braun**, and folksinger **David Menefee**. Dance includes original choreography by **Patricia Plasko** and U-M dance professor **Linda Spriggs**. Theater features Performance Network veteran **Annemarie Stoll** in a scene from Brecht's "The Jewish Wife," former Theater Grottesco member **Malcolm Tulip** in an excerpt from his upcoming production of "The Caliban Motel" (see 13 Thursday listing), and local singer-actress **Elise Bryant** in a piece to be announced. Also, the original cast performs two musical numbers from the Performance Network's October production of "Drag," "Mama, I'm a Queen" and "What I Got from You." Each night the performance showcase is preceded by a reception (6:30 p.m.) and followed by dancing to live music (11 p.m.) to be announced. 8 p.m., Performance Network, 408 W. Washington. Tickets \$15 at the Performance Network in advance and at the door. Admission to the post-show dance party is \$5 at the door only. 663-0681.

"The Prince, the Wolf, and the Firebird": EMU Theater of the Young. Also, December 8 & 9. EMU drama professor Karen Smith directs English playwright Jackson Lacey's engaging, sometimes comic, adaptation of a Russian folktale about a prince's quest to find and liberate a beautiful firebird. The prince is accompanied by his two brothers, who pursue the bird for purely selfish reasons, and along the way they meet a variety of magical characters who variously test the three brothers' mettle and motives. Recommended for theatergoers ages 9 and up. EMU's Theater of the Young, now in its 28th year, has won several awards, including recognition by the Children's Theater Association of America as one of the country's finest children's theater groups. 8 p.m., Quirk Theater, Ford St., EMU campus, Ypsilanti. (Take Huron River Dr. east to Lowell St. Take Lowell to Ford St. and turn right onto Ford. The theater is on the left, with parking on the right.) Tickets \$8 (eves.), \$7 (matinees), \$3 (children ages 13 & under) in advance and at the door. Group discounts available. 487-1221.

Annual Dance and Related Arts Concert: U-M Dance Department. See 6 Thursday. 8 p.m.

"Chapter and Verse": Comic Opera Guild. See 1 Saturday. 8 p.m.

"Princess Ida": U-M Gilbert and Sullivan Society. See 6 Thursday. 8 p.m.

"Tartuffe": U-M University Players. See 6 Thursday. 8 p.m.

"Comedy Doesn't Pay": Bill Barr's Comedy Club. See 1 Saturday. 8-9:30 p.m.

Jon Ross: MainStreet Comedy Showcase. Also, December 8. A regular on HBO's award-winning "Not Necessarily the News," Ross is a clever, sometimes cerebral humorist known for his trenchantly offbeat observations on such topical issues as U.S. government complicity in drug running, apartheid, and depletion of the ozone. Preceded by two opening acts. Alcohol is served. 8:30 & 11 p.m., old VFW Hall (below Seva restaurant), 314 E. Liberty. \$12 for reserved seating, \$10 general admission. 996-9080.

Open Dance: Parents Without Partners. Also, December 21 & 28. All widowed, divorced, separated, or unmarried parents invited to this social gathering. 9 p.m.-1 a.m., Elks Club, 325 Eisenhower. \$5 (members, \$4). 973-1933.

Monty Alexander: Bird of Paradise. See 6 Thursday. 9 & 11 p.m.

Dance Jam: People Dancing Studio. Also, December 21. Dancing to an eclectic mix of taped music, from rock 'n' roll and Motown to African, reggae, and New Age. Also, occasional live music

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THURSDAY, DECEMBER 6, 1990

9 P.M. BOWEN FIELD HOUSE
EASTERN MICHIGAN UNIVERSITY

TICKETS: \$7.50 WITH STUDENT ID, \$10.00 GENERAL ADMISSION

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MAGICAL DISCOVERIES-PRINCE'S QUEST

Dec. 7, 8 & 9

8 p.m. Fri. & Sat.; 2:30 p.m. Sat. & Sun.

Evenings \$8, Matinees \$7

Children under 14 \$3 all performances



ARTS and ENTERTAINMENT
THEATRE
at EASTERN MICHIGAN UNIVERSITY

EVENTS continued

presentations. An alternative to the bar scene for people who love to dance. All are invited to bring tapes, records, and acoustic musical instruments. Smoke-free, no alcohol. Dance barefoot, or bring dancing shoes. Come with or without a dance partner; children welcome. *Begins 10 p.m., People Dancing Studio, 111 Third St. (between Huron and Washington). \$2. 996-2405.*

The Connells: Prism Productions. This R.E.M.-style quintet from North Carolina is known for its neo-folk/rock vocal harmonies, swirling layered guitars, robust backbeat, spectral melodies, and darkly romantic lyrics about love, injustice, and alienation. Their last two LPs, "Boylan Heights" (produced by Mitch Easter) and "Fun & Games," were both big college radio hits. *10:30 p.m. (doors open at 9 p.m.), The Blind Pig, 208 S. First. Tickets \$7 in advance at the Michigan Union Ticket Office and all other Ticketmaster outlets; cover charge at the door to be announced. To charge by phone, call 1-645-6666; for information, call 996-8555.*

Volume Whores and The Gories: Club Heidelberg. Rock 'n' roll double bill. The Volume Whores is a local band that reunited last summer for the first time in ten years. They play passionately rough-edged, punk-spirited renditions of classic 60s R&B, British invasion, and garage rock. The band's revamped lineup includes two original members—drummer Jim Gertz (better known as the leader of Mr. Largebeat Existence, for whom he plays keyboards) and guitarist Chuck Hocker, along with guitarist Ricky Carter and bassist Doug Williams. The Gories are a Detroit trio that plays a similarly primitive brand of blues-based garage rock, loud, fast, and grungy. The *CMJ New Music Report* reviewer hailed their debut LP, "House Rockin'," as "the raunchiest racket around, at times sounding like a cheapo C-30 cassette of Nuggets outtakes recorded at the wrong speed and volume." Their new LP is being produced by ardent fan Alex Chilton. *10:30 p.m. (doors open at 10 p.m.), Club Heidelberg (above the Heidelberg restaurant), 215 N. Main. \$5 at the door only. 994-3562.*

FILMS

AAFC. "Peeping Tom" (Michael Powell, 1960). Shocker about a snuff-film murderer who begins to develop a normal relationship with a woman in his apartment building. *MLB 3; 7:30 & 9:15 p.m. CG.*
"Carousel" (Henry King, 1956). Excellent film adaptation of Rodgers' and Hammerstein's musical about the romance between a rowdy carousel barker and an ingenue. See Flicks. *Gordon MacRae, Shirley Jones. MLB 4; 7 p.m.*
"It's a Wonderful Life" (Frank Capra, 1946). Classic, heartwarming story of a man who gets a chance to see what the world would have been like without his existence. *James Stewart, Donna Reed, Lionel Barrymore. MLB 4; 9:15 p.m. CJS.*
"Tora! Tora! Tora!" (Richard Fleischer, Toshio Masuda, 1970). Oscar-winning aerial effects stand out in this taut drama about the bombing of Pearl Harbor. *FREE.*
Lorch, 7 p.m. MED. "Barefoot in the Park" (Gene Saks, 1967). Neil Simon comedy about a newlywed couple adjusting to each other's foibles. *Robert Redford, Jane Fonda. AH-A, 8 & 10 p.m. MTF.*
"Meet Me in St. Louis" (Vincente Minnelli, 1944). Charming musical set at the time of the St. Louis 1903 World's Fair. *Judy Garland. Mich., 5 p.m.*

8 Saturday

Freighthouse Holiday Bazaar: Ypsilanti Farmers' Market. See 1 Saturday. 8 a.m.-3 p.m.

★ **"Feminism and Pragmatism": U-M Department of Philosophy.** See 7 Friday. University of Virginia humanities professor **Richard Rorty** leads this symposium on the relation between theory and practice. Other speakers include Northwestern University philosophy professor **Nancy Fraser**, University of Wisconsin political science professor **Marian Smiley**, and Massachusetts Institute of Technology linguistics and philosophy professor **Josh Cohen.** 9 a.m., *Rackham Amphitheater. Free. 764-6285.*

★ **Organizational Meeting: Parkinson's Education and Support Group of Washtenaw County.** Features a talk on Parkinson's disease by U-M medical school neurologist **John Penney.** Open to all Parkinson's patients, their families, and other interested persons. Refreshments. 9 a.m., *First Presbyterian Church Lewis Room, 1432 Washtenaw at Hill. Free. 769-7855.*

Annual Christmas Sale: Kiwanis Club of Ann Arbor. See 7 Friday. 9 a.m.-noon.

3rd Annual Cookie Sale: St. Paul's Lutheran Church. More than two dozen varieties of cookies are for sale, as well as other baked goods. Visitors can purchase a container to fill with their selections,



Robb Goldstein, also known as "the Troubadour," sings folk songs and tells family-oriented folktales in two performances, Sat. morning, Dec. 8.

or buy pre-wrapped cookie plates. *9:30 a.m.-noon, St. Paul's Lutheran Church, 420 W. Liberty at Third St. Wheelchair-accessible. Free admission. 665-9117.*

"The Ann Arbor Record Show": Orangapoid Productions. This popular record fair is back with more than 50 dealers from half a dozen states selling all sorts of rare and collectible used records and hard-to-find new releases, including 45s, 78s, LPs, EPs, and picture discs. Includes every popular music genre from rock 'n' roll, jazz, soul, pop, country, and blues, to funk, punk, surf, thrash, heavy metal, garage rock, and more. Also, rock music books, rock videos, posters, and assorted popular culture memorabilia. Some local pop music celebrities are expected to be on hand to sign copies of their records. Organized by veteran Ann Arbor rocker **Dan Mulholland** (the man behind Orangapoid), these shows consistently draw huge crowds all day long. Come early, or someone else might snatch up the record you're looking for. Food and beverages for sale. Patrons are permitted to bring in a small number of records to sell. *9:30 a.m.-5 p.m., Elks Lodge, 325 W. Eisenhower (between Main St. and Ann Arbor-Saline Rd.). \$2 admission. For information or to reserve a dealer table, call 665-2926 (days), 434-2968 (eves.).*

"Santa Paws": Humane Society of Huron Valley. See 1 Saturday. 9:30 a.m.-5 p.m.

★ **"The Troubadour": U-M Museum of Art Family Programs.** A program of European songs and tales by **Robb Goldstein**, a singer/songwriter, folklorist, and philosopher from Chatham, New York, who accompanies himself on guitar, dulcimer, and banjo. In conjunction with the Baumfeld Collection landscapes currently exhibited at the museum (see Galleries). Goldstein also tells American tales inspired by other objects from the museum's permanent collection. His first show is aimed at families with kids; a second performance is geared to senior citizens. *10 a.m. (family program), 11 a.m. (seniors), U-M Museum of Art, 525 S. State at South University. Free, but tickets (available at the museum gift shop) are required. 764-0395.*

Michigan Invitational: U-M Men's & Women's Swimming. See 7 Friday. 10 a.m. & 6 p.m.

"Autumn Stars": U-M Exhibit Museum Planetarium. See 1 Saturday. 10:30 & 11:30 a.m. and 2, 3, & 4 p.m.

★ **"How Far Can We Trust God?": First Church of Christ, Scientist.** Talk by Christian Science national lecturer **John Sweeney.** *11 a.m., Sheraton Inn, 3200 Boardwalk (off Eisenhower at S. State). Free. 426-4922.*

Cobblestone Farm Country Christmas: Cobblestone Farm Association/Ann Arbor Parks Department. Also, December 9. Re-creation of a 19th-century Christmas, with traditional decorations, Christmas caroling, and freshly baked holiday treats. Also, a miniature model train display. Entertainment includes the Ypsilanti Madrigal Singers and a dulcimer band. Tours available of the restored 1844 Ticknor-Campbell farmhouse. *Noon-4 p.m., Cobblestone Farm, 2781 Packard (next to Buhr Park). \$1.50 (youth ages 17 & under and seniors, \$.75). 994-2928.*

U-M Wrestling vs. Ferris State. Noon, Varsity Arena, S. State at Hoover. \$3. 764-0247.

Portrait Drawing: Ann Arbor Art Association. Also, December 22. Ann Arbor artist Paul Fortier executes black-and-white and color pencil portraits while you wait. You can also watch him work for free, or browse through the Art Association's holiday gifts exhibit (see Galleries). 1-4 p.m., Ann Arbor Art Association, 117 W. Liberty. \$7-\$15 per portrait. 994-8004.

★ **Ann Arbor Boy Choir:** Briarwood Holiday Music Series. See 1 Saturday. 1 p.m.

★ **"A Christmas Carol":** U-M Hospitals Gifts of Art. U-M English professor and Dickens scholar (and impersonator) Bert Hornback presents a shortened version of his reading of this popular Christmas classic. Preceded by a short concert by the U-M Handbell Ringers under the direction of U-M carillonneur Margo Halsted. Following the reading, the audience is invited to stay for a Christmas carol sing-along accompanied by pianist John Jarrett. Note: Hornback's popular full-length performances are at the U-M Museum of Art last night and tonight (see listings). 1:30 p.m., University Hospital 1st-floor lobby, E. Medical Center Dr. (off Fuller). Free. 936-ARTS.

★ **1990 Beyond War Award Ceremony:** Beyond War/U-M Program in Conflict Management Alternatives. All invited to view a live telecast of a ceremony honoring this year's winners of Beyond War awards for work toward a peaceful future. Winners are Norwegian environmentalist Gro Harlem Brundtland, the people of Czechoslovakia and Czech president Vaclav Havel, and the organizers of Earth Day International 1990. Followed by a ceremony recognizing three local winners, Ann Arbor WAND member Jenny Zimmer (coordinator of this year's Mother's Day Peace Festival and of the Children's Ribbon Project), the Ecology Center of Ann Arbor, and the Huron Valley Greens. 1:45-3:30 p.m., 2011 Modern Languages Building, 812 E. Washington at Thayer. Free. 995-2951.

★ **"Combating Racism on the Campus":** Gray Panthers of Huron Valley. Talks by speakers to be announced from the U-M Office of Minority Affairs and from the staff of the U-M course "Race, Racism, and Ethnicity." Gray Panthers is an intergenerational group dedicated to improving life for people of all ages. Refreshments. All invited. 2-4 p.m., Fire Station, 2nd-floor conference room, 107 N. Fifth Ave. at Huron. Free. 662-2111.

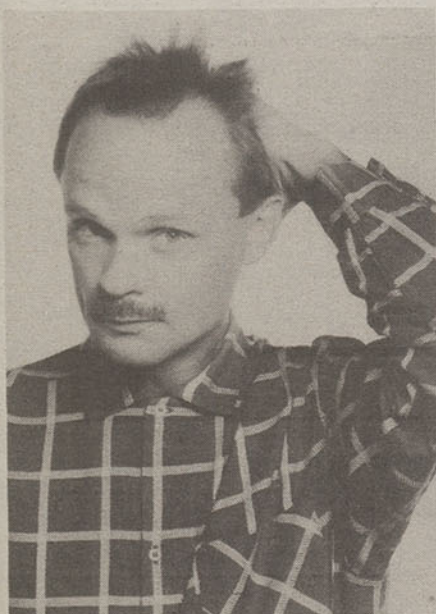
★ **"Princess Ida":** U-M Gilbert and Sullivan Society. See 6 Thursday. 2 & 8 p.m.

★ **"The Prince, the Wolf, and the Firebird":** EMU Theater of the Young. See 7 Friday. 2:30 & 8 p.m.

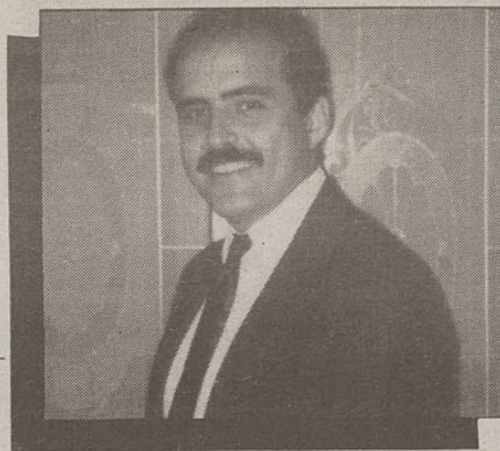
★ **Ann Arbor Symphony Pops Concert:** Briarwood Holiday Music Series. See 1 Saturday. 3 p.m.

★ **U-M Ice Hockey vs. WMU.** 7:30 p.m., Yost Ice Arena. \$4 & \$6. 764-0247.

★ **Ballroom Dancing Night:** Pittsfield Township Parks and Recreation Department. Ballroom dancing from waltzes to rhumbas, with taped music from the 1930s through the 1980s. Preceded by an introduction to basic dance steps and ballroom dancing styles by Sue Baries, Washtenaw County's best-known ballroom dance instructor. Refreshments. 7-8 p.m. (instruction), 8-10 p.m. (dancing), Pittsfield Twp. Hall, S. State at Ellsworth. \$2.50. 996-3056.



Veteran singer-songwriter Jonathan Edwards, a local favorite, comes to the Ark, Sat., Dec. 8.



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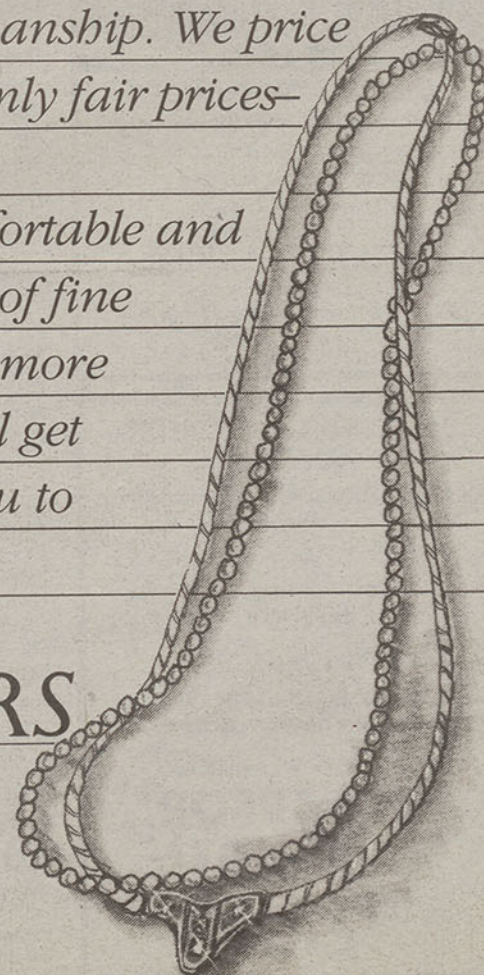
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EVENTS continued

Jon Ross: MainStreet Comedy Showcase. See 7 Friday, 7, 9, & 11 p.m.

Jonathan Edwards: The Ark. A veteran blues-based singer-songwriter best known for his early 70s hits "Sunshine" and "Don't Cry Blue," Edwards sings in a beautiful, mellifluous voice, and he's a superb acoustic and electric guitar stylist, as well as a riveting blues harmonica player. He's also known for his hilarious between-songs commentary. A big favorite with Ark audiences ever since he stole the show at the 1988 Ann Arbor Folk Festival. 7:30 & 10 p.m., *The Ark*, 637 1/2 S. Main. Tickets \$11.25 in advance at Schoolkids', Herb David Guitar Studio, and the Michigan Union Ticket Office; and at the door. To charge by phone, call 763-TKTS.

Art Auction: Hebrew Day School of Ann Arbor. Genesis Galleries of Marietta, Georgia, auctions a wide range of lithographs, serigraphs, oil paintings, watercolors, engravings, etchings, and more. Includes works by Chagall, Picasso, Delacroix, Buckels, Neiman, and others. Proceeds to benefit the Hebrew Day School. Door prizes, refreshments. 7:30 p.m. (preview), 8 p.m. (auction), *Jewish Community Center*, 2935 Birch Hollow Dr. (off Stone School Rd. south of Packard). \$5 donation. 663-2044.

The Friars: U-M School of Music (U-M Men's Glee Club). Eight members of the U-M Men's Glee Club make up this popular a cappella vocal ensemble, singing close-harmony arrangements of everything from doo-wop to contemporary hits. With *The Grunions*, an a cappella vocal group of area businessmen, some of them former Friars. 8 p.m., *Rackham Auditorium*. Tickets \$4 at the Michigan Union Ticket Office and all other Ticketmaster outlets, and (if available) at the door. To charge by phone, call 763-TKTS.

Swingin' A's Square Dance Club. Also, December 22. All experienced dancers invited. With caller Dave Walker. 8-11 p.m., *Forsythe Middle School*, 1655 Newport Rd. \$6 per couple. 665-2593.

Victorian Soiree: Grand Traditions Vintage Dance Academy. All ballroom dancers encouraged to come in Victorian costume to this elegant affair. Internationally recognized dance mistress Cathy Stephens leads a preparatory workshop (\$5) earlier today, for those who want to learn the quadrille and other period dances (10 a.m.-4 p.m.). Refreshments. 8-11 p.m., *Pittsfield Grange*, 3337 Ann Arbor-Saline Rd. \$15. Reservations required. 429-0014.

★ **"A Christmas Carol": Ann Arbor Dickens Fellowship.** See 7 Friday. 8 p.m.

"Raise the Roof": Performance Network Fund-Raiser. See 7 Friday. Preceded at 6:30 p.m. by a reception. 8 p.m.

Annual Dance and Related Arts Concert: U-M Dance Department. See 6 Thursday. 8 p.m.

"The Prince, the Wolf, and the Firebird": EMU Theater of the Young. See 7 Friday. 2:30 & 8 p.m.

"Princess Ida": U-M Gilbert and Sullivan Society. See 6 Thursday. 2 & 8 p.m.

"Chapter and Verse": Comic Opera Guild. See 1 Saturday. 8 p.m.

"Tartuffe": U-M University Players. See 6 Thursday. 8 p.m.

"Comedy Doesn't Pay": Bill Barr's Comedy Club. See 1 Saturday. 8-9:30 p.m.

Monty Alexander: Bird of Paradise. See 6 Thursday. 9 & 11 p.m.

Jesus Lizard: Club Heidelberg. Industrial noise guitar rock with a dreamy, neo-psychedelic underside by this quartet that features two former members of Scratch Acid. Their debut LP on the Touch and Go label features a delightfully mangled cover of Neil Sedaka's "Breaking Up Is Hard to Do." Opening act is *Destruction Ride*, a local high-energy, punk-style guitar band. 10:30 p.m. (doors open at 10 p.m.), *Club Heidelberg* (above the Heidelberg restaurant), 215 N. Main. \$5 at the door only. 994-3562.

FILMS

AAFC. "Satanis" (Ray Laurent, 1972). This well-made documentary about the New Church of Satan in San Francisco features lurid footage of the devil's mass. MLB 4; 7 & 9:45 p.m. **"Vampyr" (Carl Dreyer, 1932).** Richly atmospheric, influential horror film about a traveler who comes upon a town in the grip of vampires. MLB 4; 8:30 p.m. **CG. "The Masque of the Red Death" (Roger Corman, 1964).** Beautifully filmed adaptation of Edgar Allan Poe's horrific tale about a prince who makes merry within his castle as plague devastates the countryside. Vincent Price. AH-A, 7:30 p.m. **"The Name of the Rose" (Jean-Jacques Annaud, 1986).**



Local artist Paul Fortier sketches visitors at the Ann Arbor Art Association, Dec. 8 & 22.

Gothic adventure based on Umberto Eco's novel about a series of murders in a medieval monastery. Sean Connery, Christian Slater, F. Murray Abraham. AH-A, 9:05 p.m. **HILL. "Something Wild" (Jonathan Demme, 1986).** A straitlaced businessman's life is turned upside down when he is swept off on a joy ride with an uninhibited young woman. Jeff Daniels, Melanie Griffith. Hillel, 7:30 & 9:30 p.m. **MED. "The Cocaine Fiends" (William A. O'Connor, 1936).** Schlocky melodrama about two young innocents corrupted by a coke dealer. MLB 3; 8 p.m. **"Rock 'n' Roll High School" (Allan Arkush, 1979).** A rock-crazy teenager organizes fellow students in a rebellion against their repressive principal. P. J. Soles. Music by the Ramones. MLB 3; 10 p.m.

9 Sunday

Cross-Country Skiing: Ann Arbor Parks Department. Weather permitting, today is your first chance to ski the groomed trails at Huron Hills Ski Center, the nom de winter of the city's Huron Hills Golf Course. The center also offers classes for beginning and intermediate skiers. 9 a.m.-6 p.m. (weekends & holidays), 10 a.m.-6 p.m. (weekdays), *Huron Hills Ski Center*, 3465 E. Huron River Dr. at Huron Pkwy. \$2.50 (weekends & holidays), \$2 (weekdays) trail fee. Ski rentals available. 971-6840.

★ **"The Interfaith Council for Peace and Justice":**

First Unitarian Church Adult Forum. Interfaith director Donna Ainsworth talks about the many service projects and political activities of this local group. 9:30 a.m., *First Unitarian Church*, 1917 Washtenaw at Berkshire. Free. 665-6158.

Michigan Invitational: U-M Men's & Women's Swimming. See 7 Friday. 10 a.m. & 6 p.m.

★ **Lessons and Carols: U-M Campus Chapel.** The traditional program of scripture readings interspersed with sacred carols, anthems, and hymns performed by the chapel choir and the congregation. All invited. 10 a.m., *U-M Campus Chapel*, 1236 Washtenaw Ct. (off Washtenaw one block south of Geddes). Free. 668-7421, 662-2402.

★ **"Laud to the Nativity": First Congregational Church.** U-M music school associate dean Willis Patterson directs the church choir and instrumentalists in Respighi's joyful early-20th-century setting of a 12th-century Italian poem on the birth of Christ. The music is somewhat reminiscent of medieval church singing, but contains modern embellishments and flourishes. 10:30 a.m., *First Congregational Church*, 608 E. William at State. Free. 662-1679.

★ **First Singles: First Presbyterian Church.** See 2 Sunday. Today: Wayne State University music professor Linda Speck discusses "Advent and Christmas Music." 11 a.m.

★ **"Children's Holiday Parade": Main Street Area Association.** All kids are invited to join a downtown street parade led by Santa Claus and featuring members of the Pioneer High School Marching Band and assorted costumed animals. Participating children are invited to dress up, too, and all are given kazooos for a kiddie kazoo band. (Parents are welcome to accompany kids in strollers or those who need escorts.) The parade route runs from the Federal Building down Liberty to Fourth Ave. to Washington to Main to the Detroit Edison parking lot at William. Followed by a trip to the Real Seafood restaurant, where kids receive free hot chocolate and cookies. 11:30 a.m. (assembly), noon-1 p.m. (parade), *Federal Bldg., E. Liberty at S. Fifth Ave.* Free. 662-6615.

Cobblestone Farm Country Christmas: Cobblestone Farm Association/Ann Arbor Parks Department. See 8 Saturday. Noon-4 p.m.

★ **"Mother Nature's Christmas Ornaments": Hudson Mills Metropark Interpretive Nature Programs.** Hudson Mills naturalist Faye Stoner demonstrates how to make Christmas ornaments using natural materials. 1 p.m., *Hudson Mills Metropark Activity Center*, 8801 North Territorial Rd. (between Dexter-Pinckney Rd. & Huron River Dr.). Dexter. Free. (Park entry fee: \$2 per vehicle.) To register, call 426-8211.

26th Annual Community Messiah Sing. All interested people capable of reading and performing the vocal or instrumental parts are welcome to join this friendly, informal, unrehearsed performance of Handel's Christmas oratorio. Between 120 and 150 singers usually participate, including professionals, semi-professionals, serious amateurs, family groups, church choirs, etc. Conducted by First Methodist Church chancel choir conductor Robert Platt, who was also choral director at Pioneer High for 25 years. Vocal scores and orchestral parts provided, but participants may bring their own. (The "Prout" edition, edited by Schirmer, is used.) Musicians bring their own stands. All prospective



The Buhr Park ice rink is open for organized family fun and games, Dec. 12, 19, & 26.

orchestra players should call Mary Steffek Blaske at 665-5964 as soon as possible. Cider provided; bring goodies to share. 1:30 p.m. (orchestra reports), 1:45 p.m. (singers report), 2 p.m., St. Clare's Episcopal Church, 2309 Packard Rd. Small donations requested to help defray expenses. 665-5964.

★ **Senior Sunday Fun Bunch:** Ann Arbor Recreation Department Senior Adult Program. See 2 Sunday. 1:30-4:30 p.m.

★ **Cantando Choir:** State Street Area Association. See 7 Friday. 2-4 p.m.

★ **Card-Making Party:** Jacobson's. While parents shop, children can make a holiday card for friends or relatives. Materials provided. 2-4 p.m., Jacobson's, 612 E. Liberty. Free. 769-7600.

★ **"The Toys of Christmas":** Washtenaw County Historical Society. Local toy collector Bob Lyons talks about the history of Christmas toys. The WCHS collection of antique toys is currently on display at the Clements Library, and Lyons's collection is on display this month at the U-M Museum of Art (see Galleries listings). 2 p.m., U-M Clements Library, 909 South University at Tappan. Free. 663-2017.

★ **"Soviet Jews' Emigration to Israel and the Current Middle East Crisis":** Hillel. Talk by Israeli radio interviewer and commentator Freda Keet, one of the leading personalities at Kol Israel, the national radio service. A British-born professional actress and former reporter for the BBC, she emigrated to Israel in 1963. She is well known in her country as a lively interviewer and keen observer of contemporary Israeli society. 2 p.m., Hillel, 1429 Hill St. Free. 769-0500.

★ **Introductory Session: The Transcendental Meditation Program.** Also, December 11. Introduction to this simple, natural technique for promoting mental and physical well-being, relieving stress, and providing deep rest. 2 p.m., TM Center, 205 N. First at Ann. Free. 996-TMTM.

★ **Children's Story Hour: Kaleidoscope Books and Collectibles.** See 2 Sunday. Today, local children's author Tom Zieziul reads his humorous tale, *Sticky, the Christmas Tree Nobody Wanted*, to the accompaniment of fiddle music by David Menefee and improvised paintings and drawings by members of the Ann Arbor Artists' Co-op. Also, storytelling by local poet Jay Pinka. 2 p.m.

★ **C. J. Max: Briarwood Holiday Music Series.** See 1 Saturday. 2 p.m.

★ **Sunday Tour: U-M Museum of Art.** See 2 Sunday. Today's tour is "Landscape Drawings and Prints from the Baumfeld Collection." 2-3 p.m.

★ **"Autumn Stars":** U-M Exhibit Museum Planetarium. See 1 Saturday. 2, 3, & 4 p.m.

★ **"Chapter and Verse":** Comic Opera Guild. See 1 Saturday. 2 p.m.

★ **"Princess Ida":** U-M Gilbert and Sullivan Society. See 6 Thursday. 2 p.m.

★ **Annual Dance and Related Arts Concert: U-M Dance Department.** See 6 Thursday. 2 & 8 p.m.

★ **"Tartuffe":** U-M University Players. See 6 Thursday. 2 p.m.

★ **"The Prince, the Wolf, and the Firebird":** EMU Theater of the Young. See 7 Friday. 2:30 p.m.

★ **Holiday Pops Concert: Ann Arbor Civic Chorus.** The chorus's new director Rebecca Boeve leads this local choir in its annual family-oriented holiday concert. The program includes seasonal numbers like "Have Yourself a Merry Little Christmas" and "Gesu Bambino," popular tunes from the movie "The Little Mermaid," and "Love Changes Everything," from Andrew Lloyd Webber's latest musical, "Aspects of Love." Also, an audience sing-along. This annual event usually plays to a packed house; arrive early to be sure of getting seats. 3 p.m., Slauson Middle School, 1019 W. Washington. Free. 994-2300, ext. 228.

★ **Bi-Weekly Run: Ann Arbor Hash House Harriers.** Also, December 23. The local chapter of an unorthodox international running club for people who like to make a game out of running. Each runner's primary task is to follow a trail, laid out by a club member, that has been deliberately designed to trick them into losing their way. The usual result is to make the fastest (lead) runners run the longest distance, so that runners of varying abilities complete the course in nearly the same time. Each run includes at least one pit stop (where beer and soft drinks that have been hidden along the way emerge) and is followed by a trip to a nearby restaurant for food and drink. 3 p.m., location to be announced. Free. For location and information, call Gail Monds at 485-3298.

★ **2nd Annual Christmas Walk: Saline Area Historical Society.** Guided tours of the Lindenschmidt-Jones house, a restored Victorian home decorated for the holidays and featuring collections of Santas

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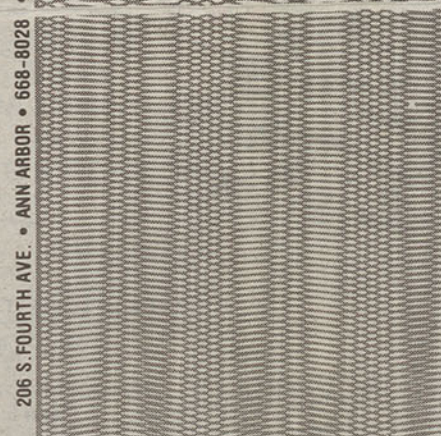
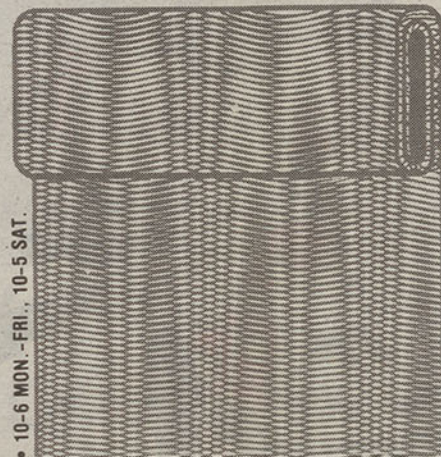
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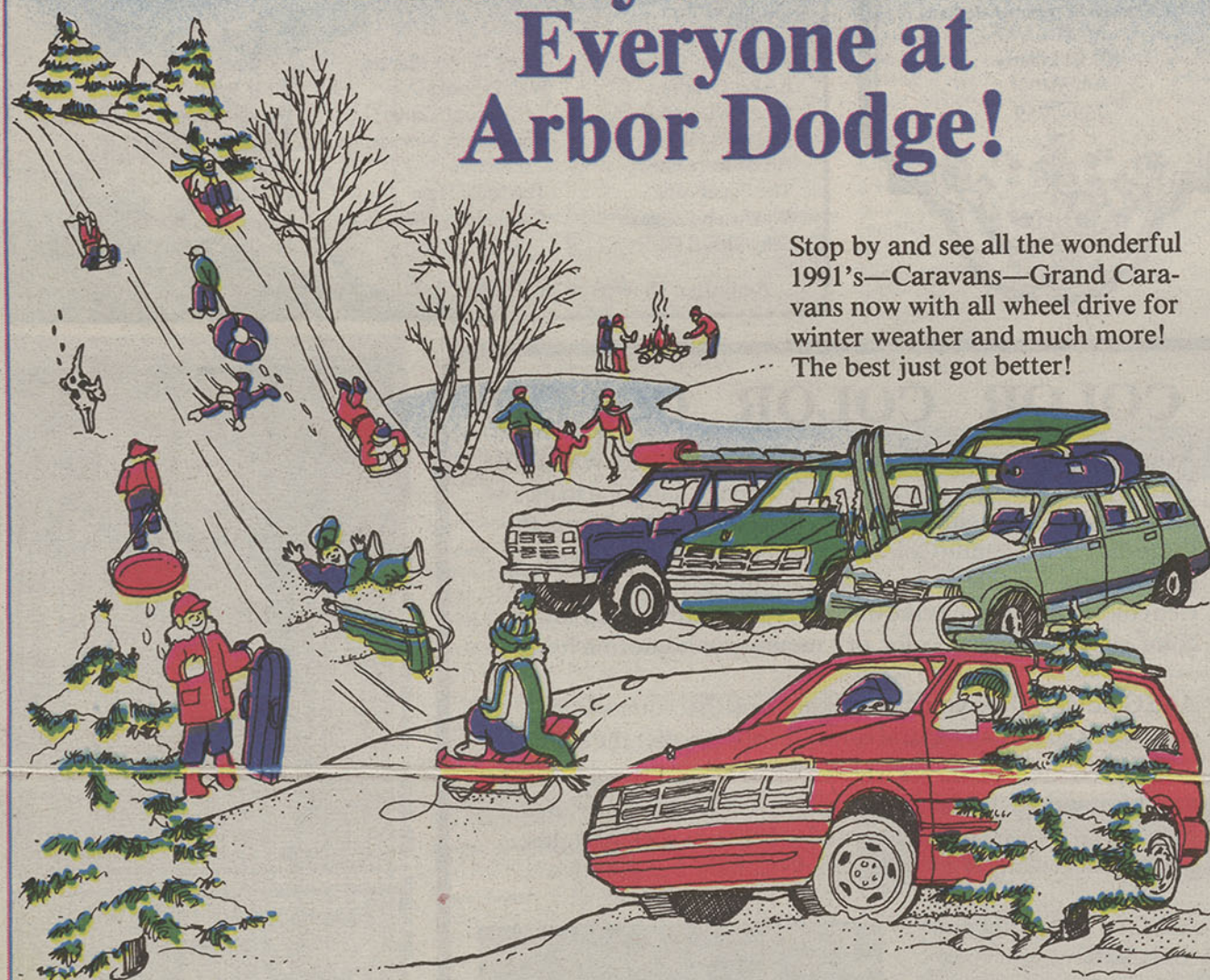
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EVENTS continued

and Victorian dolls, a 14-foot Christmas tree, and live music. 4-8 p.m., 207 E. Michigan Ave., Saline. (Meet next door at Saline Fire Hall.) \$4. 429-5922.

★ **Campus Band:** U-M School of Music. Michael Moss conducts this U-M non-music-student ensemble in a program to be announced. 4 p.m., Hill Auditorium. Free. 764-4726.

★ **"Caroling by Candlelight":** Ann Arbor Symphony Orchestra. A popular annual tradition that includes an audience sing-along of favorite Christmas carols. This year's theme is "Christmas in Old Ann Arbor." Members of the local **Papagena Opera Company** perform in Victorian costume, and Santa puts in an appearance. Conductor is U-M music school alum **Delta David Gier**, who served as AASO assistant conductor when he was a grad student 5 years ago. Currently based in New York, he is associate conductor of the acclaimed New York Chamber Ensemble. This concert has always sold out in past years at the Michigan League, so get your tickets early. 4 p.m., Michigan Theater. Tickets \$10-\$15 (students & seniors, \$8-\$13; children, \$6-\$11) at the Michigan Theater in advance and at the door. 668-8397.

★ **"Christmas by Candlelight":** Women's Chamber Chorus. Gini Robison directs this local volunteer ensemble in a program of Christmas choral music. Preceded by dessert. Proceeds to benefit the Stony Creek United Methodist Church organ fund. 4:30 p.m., Stony Creek United Methodist Church, 8635 Stony Creek Rd., Ypsilanti. Tickets \$5 (seniors, \$4; children, \$3) in advance and at the door. 482-0240.

★ **Madrigal Dinner:** University Reformed Church. A banquet at Weber's, with medieval Christmas music and carols performed between courses by the church choir under the direction of Linda Jones. 5:30 p.m., Weber's Inn, 3050 Jackson Rd. \$15. Reservations required by December 5. 662-3153.

★ **Digital Music Ensemble:** U-M School of Music. U-M music professor Edward Sarath directs this music student ensemble in a concert of electronic music. 8 p.m., U-M School of Music Bldg., McIntosh Theater, Baits Dr. (off Broadway), North Campus. Free. 763-4726.

★ **31st Annual Festival of Lessons and Carols:** EMU Music Department. EMU music student singers and instrumentalists present the Christmas story in a program of alternating text and song adapted from the famous Christmas Eve service at King's College, Cambridge (England). A very popular annual event. 7 & 8:30 p.m., Holy Trinity Church, 511 W. Forest at Perrin, Ypsilanti. Free. 487-4380.

★ **Weekly Meeting:** U-M Ballroom Dance Club. See 2 Sunday. 7 p.m.

★ **6th Anniversary Party:** Women's Action for Nuclear Disarmament. All current and former WAND members, supporters, families, and friends welcome at this social gathering. Bring a dish to pass and your own reusable plate and tableware. 7:30 p.m., St. Aidan's/Northside Church, 1679 Broadway (across from Baits Dr. entrance to North Campus). Free. 761-1718.

★ **Contemporary Directions Ensemble:** U-M



Cross-country skiing begins Sun., Dec. 9, weather permitting, at the Huron Hills Ski Center (the golf course in summer).



Harmonica wiz Peter Madcat Ruth and guitarist Shari Kane are among the outstanding local performers at an Amnesty International benefit concert at the Ark, Mon., Dec. 10.

School of Music. H. Robert Reynolds directs this U-M student ensemble in a program of contemporary music to be announced. 8 p.m., Rackham Auditorium. Free. 763-4726.

Annual Dance and Related Arts Concert: U-M Dance Department. See 6 Thursday. 2 & 8 p.m.

★ **"Table Manners": It's Not TV.** See 2 Sunday. (Last of 4 episodes.) 9 p.m.

FILMS

FV. "Sherlock Jr." (Buster Keaton, 1924). Director Keaton stars in this silent comedy about a film projectionist who projects himself into his own movie. See Flicks. Preceded by the comic short **"The Blacksmith"** (Buster Keaton, 1922). Live organ accompaniment. FREE. Mich., 7 p.m.

10 Monday

★ **Weekly Rehearsal: Women's Chamber Chorus.** See 7 Monday. 10-11:15 a.m.

★ **Jewish Older Adults: Jewish Community Center.** See 3 Monday. Today's speaker and topic are to be announced. 10-11:30 a.m.

★ **Circolo: U-M Department of Romance Languages.** See 3 Monday. Today's is the last meeting of the semester. 3 p.m., 4310 Modern Languages Bldg., 812 E. Washington at Thayer. Free. 764-5344.

★ **Monthly Meeting: Ann Arbor Cage Bird Club.** Club president Lynn Fouch discusses the club's history and future. Followed by a Christmas party. Raffle; refreshments. Bring your bird. All invited. 7 p.m., U-M Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 483-BIRD.

★ **"Babylonian Encounter Workshop": Washtenaw Area Council for Children.** Ann Arbor Civic Theater actors appear in this original presentation designed to teach children how to handle sexual abuse. The plot concerns a child named Bubb from Babylon, a planet whose inhabitants have no sense of touch. During a visit to Earth, Bubb learns about the joys and dangers of good and bad touching. Open to parents, educators, and children in kindergarten through 6th grade. 7 p.m., Jack & Jill Learning Center, 2118 Ann Arbor-Saline Rd. Free. For information, call Dee Lynch at 665-5564.

★ **"Just in Time for the Holidays" Cookie Exchange: Day Care Homes Association of Washtenaw County.** All day-care providers and other child-care professionals are invited to this social gathering. Bring three dozen cookies and 36 copies of your recipe to exchange. 7:30 p.m., Carpenter Elementary School, 4250 Central Blvd. Free. For information, call Victoria Squires at 662-5493.

★ **"Current Priorities and Federal Funding for Services to Persons with Mental Illness": Alliance for the Mentally Ill of Washtenaw County.** Talk by U.S. Representative Carl Pursell, the veteran Republican congressman whose district includes most of Washtenaw County. 7:30-9:30 p.m., Burns Park Community Center, 1320 Baldwin. Free. For information about tonight's program or about support groups for siblings and other relatives of the mentally ill, call 994-6611 or 662-0196.

★ **Shamanic Journeying: Creation Spirituality.** See 3 Monday. 7:30-9:30 p.m.

U-M Men's Basketball vs. Boston University. 7:30 p.m., Crisler Arena. \$10. 764-0247.

Amnesty International Benefit Concert: The Ark. In celebration of International Human Rights Day, an evening of poetry and music featuring a variety of top-notch local performers. The music includes blues and jazz classics and originals by the duo of harmonica wizard Peter Madcat Ruth and guitarist Shari Kane, passionate original songs on personal themes by Ann Doyle, original ballads and Meredith Monk-style vocal pieces by Jesse Richards, back-country originals on Michigan themes by "North Country Opera" and "Tittabawassee Jane" author Jay Stielstra, and traditional music by the acoustic string trio of Marty Somberg, Gerald Ross, and Paul Winder. Also, a reading by local poet Mario Vasquez. Proceeds to benefit the local chapter of Amnesty International, an independent human rights organization. 8 p.m., The Ark, 637 1/2 S. Main. Tickets \$10 in advance at the Michigan Union Ticket Office and all other Ticketmaster outlets; \$12 at the door. To charge by phone, call 763-TKTS.

★ **Writers' Series: Guild House.** See 3 Monday. 8:30 p.m.

Special Beat: Prism Productions. This new English band features former members of the English Beat and the Specials, two of the most popular early-80s interracial English ska bands. (Ska is a faster, edgier cousin of Jamaican reggae.) Like their predecessors, the Special Beat features an unusually successful blend of bouncy, deliriously good-time dance riffs with strikingly articulate lyrics on political and social themes. The lineup includes former English Beat and General Public vocalist Ranking Roger, former Specials vocalist John Bradbury, and the Specials' old rhythm section, drummer Neville Staples and bassist Horace Panter. Also, guitarist Bobby Bird, keyboardist Sean Flowerdew, and a third vocalist, Finny. The band is currently in the midst of its debut tour. Opening act is the Toasters, a top-notch ska band from New York City. 10 p.m. (doors open at 9 p.m.), Nectarine Ballroom, 516 E. Liberty. Tickets \$13.50 in advance at the Michigan Union Ticket Office, Where House Records, and all other Ticketmaster outlets; and at the door. To charge by phone, call 1-645-6666.

FILMS

No films.

11 Tuesday

★ **Morning Coffee: Coterie-Newcomers Club of Ann Arbor.** Informal; children welcome. Coterie is open to all women who have moved or returned to Ann Arbor within the past two years. 10 a.m.-noon. Free. For location and information, call 482-3034 or 995-0085.

★ **"Perspective on the Palestinian Universities": International Forum Speaker Series (U-M International Center/Ecumenical Campus Center).** Talk by U-M ancient and biblical studies professor emeritus George Mendenhall. Noon, U-M International Center, 603 E. Madison. Free. 662-5529.

★ **Art Break: U-M Museum of Art.** See 4 Tuesday. Today's tour is "Antique Toys from the Collection of Bob Lyons." 12:10-12:30 p.m.

★ **"To the Beautiful Women": Ann Arbor Public Library "Booked for Lunch."** U-M English professor emeritus Stephen Dunning, a local poet and fiction writer, reads from his recently published collection of stories, most of them about the relations between various male protagonists and the women in their lives. Bring a bag lunch; coffee and tea provided. Taped for repeat broadcasts on cable channel 8. 12:10-1 p.m., Ann Arbor "Y" Parker Room (2nd floor), 350 S. Fifth Ave. at William. Free. 994-2342.

★ **Composition Class Showings: U-M Dance Department.** Undergraduate and graduate dance students present their final composition projects. 2:30-5 p.m., U-M Dance Bldg. Studio A, 1310 North University Ct. Free. 763-5460.

Holiday Auction: American Business Women's Association. Dinner and cocktails, followed by an auction of ABWA members' handmade crafts, homemade candies, home-baked goods, and more. Conducted by the well-known local auction service Braun and Helmer. 6 p.m. (cocktails), 6:30 p.m. (dinner), 7:30 p.m. (auction), Weber's Inn, 3050 Jackson Rd. \$13 dinner fee; admission to auction only, free. Dinner reservations required. To reserve, call 663-5629.

★ **Ann Arbor Suzuki Institute Students: Briarwood Holiday Music Series.** See 1 Saturday. 7 p.m.

★ **Monthly Meeting: Ann Arbor Magicians Club.**



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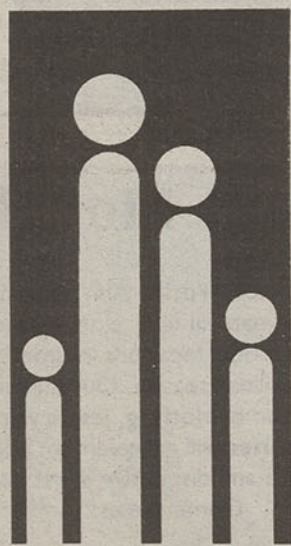
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Jon Smeenge stars in "The Caliban Motel," Malcolm Tulip's offbeat adaptation of Shakespeare's "Tempest." At Performance Network, Dec. 13-16.

All amateur and professional magicians invited to discuss and practice principles of illusion. Beginners welcome. 7 p.m., location to be announced. Free to first-time visitors (\$10 annual dues). For information and location, call 994-0291.

★ **Monthly Meeting: 4-H Challenge Club.** Open to youths in grades 7-12, this club focuses on nature study and outdoor adventure, including winter camping, rock climbing, caving, backpacking, and canoeing. Monthly meetings are used to plan trips and practice skills. Youths must be accompanied by a parent at their first meeting. 7-9 p.m., Washtenaw County Cooperative Extension Office, 4133 Washtenaw (entrance on Hogback). Free. For information, call 4-H youth agent Patrick McFarlane at 971-0079.

★ **"The Ins and Outs of Cross-Country Ski Wear": Washtenaw Ski Touring Club Monthly Meeting.** Presentation by a speaker to be announced. All invited to learn about the club's upcoming ski trips, outings, and other social events. While not officially a singles group, the club has a reputation as one of the more exuberantly social-minded organizations in town. Informal socializing begins at 7 p.m. 7:30-9 p.m., Avis Tenneco Automotive Training Ctr., 5520 S. State (1 mile south of the Ann Arbor Airport). Free (\$11 annual dues). 662-SKIS.

★ **Monthly Meeting: Religious Coalition on Central America (Interfaith Council for Peace and Justice).** Speaker and topic to be announced. All welcome to join this ecumenical group that concerns itself with U.S. policy in Central America. 7:30 p.m., First Presbyterian Church, 1432 Washtenaw at Hill. Free. 663-1870.

★ **Monthly Meeting: Amnesty International Ann Arbor Group 61.** All invited to join this group that works on behalf of prisoners of conscience around the world. 7:30 p.m., Michigan Union location to be announced. Free. 668-2659, 761-3639.

★ **"Games": Washtenaw Atari Users Group Monthly Meeting.** A Christmas party featuring Atari games. Door prizes. Open to all users of ST, 800XL/130XE, and other Atari computers. 7:30-9:30 p.m., Michigan Union location to be announced. Free. 994-5619.

★ **English Country Dancing: Ann Arbor Council for Traditional Music and Dance.** Don Theyken and Erna-Lynne Bogue teach historical and traditional dances from England, with live music by David West and special guests to be announced. All dances taught; new dancers welcome. No partner necessary. Wear comfortable shoes and casual attire. 7:30-10 p.m., Chapel Hill Clubhouse, 3350 Green Rd. (north of Plymouth Rd.). Small donation. 663-0744, 994-8804.

★ **Introductory Session: The Transcendental Meditation Program.** See 9 Sunday. 7:30 p.m.

★ **"Aspects of Christmas II": Rudolf Steiner Institute.** See 4 Tuesday. 8-9:45 p.m.

★ **University Symphony Orchestra, University Philharmonia Orchestra, Chamber Choir, & University Choir: U-M School of Music.** U-M music professors Donald Schleicher and Theodore Morrison conduct these combined U-M student ensembles in a program that includes Shostakovich's Symphony No. 1 and Beethoven's Mass in C Ma-

jor. 8 p.m., Hill Auditorium. Free. 763-4726.

★ **Michael Hedges: U-M Office of Major Events.** (Rescheduled from October.) This bold young New Age guitarist plays original, visionary compositions filled with dense, rich harmonies and intense rhythmic underpinnings that evoke musical influences ranging from Leo Kottke to Bela Bartok. His signature technique includes energetic hammering and pulling of the strings that not infrequently results in broken strings during a performance. "Michael Hedges has established himself as a true innovator of the steel-string guitar," declares *Guitar Player* magazine's Dan Forte. Hedges's four albums include the Grammy-nominated "Aerial Boundaries," "Taproot," and the live album "Live on the Double Plant," recorded for Windham Hill. 8 p.m., Power Center. Tickets \$16.50 in advance at the Michigan Union Ticket Office and all other Ticketmaster outlets. To charge by phone, call 763-TKTS or 1-645-6666.

★ **Ann Arbor Singles Ballroom Dancers.** See 4 Tuesday. 8:30 p.m.

★ **Showcase Night: MainStreet Comedy Showcase.** See 4 Tuesday. 8:30 p.m.

★ **Speed Workout: Ann Arbor Track Club.** See 4 Tuesday. 9 p.m.

FILMS

No films.

12 Wednesday

★ **"Marc Chagall": U-M Museum of Art Videos at Noon.** Documentary traces the life of this famous painter from his roots in a Russian Jewish ghetto to the art world of Paris. Noon, U-M Museum of Art audiovisual room, 525 S. State at South University. Free. 764-0395.

★ **Advent Music Series: First Congregational Church.** See 5 Wednesday. Today, tenor Gerald Walker and bass Richard Banks, both U-M music grad students, perform music of Bach and Handel, and traditional carols. Organist is U-M faculty member Marilyn Mason. 12:15-12:45 p.m.

★ **"Catalog Houses in Ann Arbor": Kempf House Center for Local History.** Ann Arborite Robert Schweitzer talks about local homes built from catalog kits in the early part of this century. Bring a bag lunch. (House is open for tours 10 a.m.-3 p.m.) 12:15-12:50 p.m., Kempf House, 312 S. Division. Free. 994-4898.

★ **Weekly Vigil: Interfaith Council for Peace & Justice.** See 5 Wednesday. 12:30-1:30 p.m.

★ **"Buhrrr Blast": Ann Arbor Parks Department.** Every Wednesday through February. Games and activities for kids. This week: **Broomball**, a version of ice hockey using a broom and an inflated rubber ball. Brooms and balls provided; helmets required. The rink is also open for regular ice skating (adults, \$2; youth & seniors, \$1.50). 4:15-5:15 p.m., Buhr Ice Rink, 2751 Packard Rd. \$1.50. 971-3228.

★ **"Suzanne's Place: A Weekly Artists' Meeting."** See 3 Monday. 5:30-7:30 p.m. For location, call Chris at 769-7468.

★ **Rice and Beans Night: Guild House/Latin American Solidarity Committee/Central American Education-Action Committee.** See 5 Wednesday. 6-7:30 p.m.

★ **Bach School Students: Briarwood Holiday Music Series.** See 1 Saturday. 7 p.m.

★ **Introductory Evening: Rudolf Steiner School of Ann Arbor.** Slide presentation on the aims and methods of Waldorf education. Also, a chance to tour the Rudolf Steiner School and meet faculty and parents of children enrolled in this alternative school for preschool through 8th grade. Refreshments. 7:30 p.m., Rudolf Steiner School, 2775 Newport Rd. Free. 995-4141.

★ **Channeled Spiritual Discussion Group.** All invited to discuss spiritual and metaphysical questions. The discussion is guided by Aaron, a "being of light" channeled by one of the group members. All invited. 7:30 p.m., 3455 Charing Cross Rd. (off Packard just west of US-23). Free, but donations are accepted. 971-3455.

★ **U-M Men's Basketball vs. Chicago State.** 7:30 p.m., Crisler Arena. \$10. 764-0247.

★ **International Folk Dancing: U-M Folkdance Club.** Also, December 19 (different location). Line and circle dancing to the haunting, earthy rhythms of recorded East European and Middle Eastern music. Instruction (7:30-8:30 p.m.) followed by open request dancing. Beginners welcome; no partner necessary. Also, the club offers a free advanced lesson in Bulgarian dancing on December 5 (see listing). 7:30-10:30 p.m., Michigan Union Anderson Room. Free. 663-3885.

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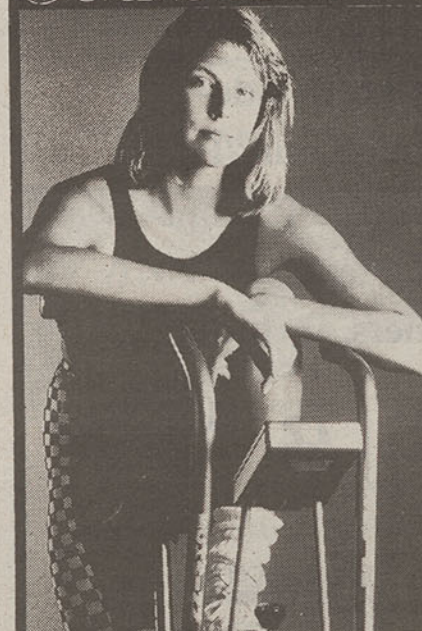
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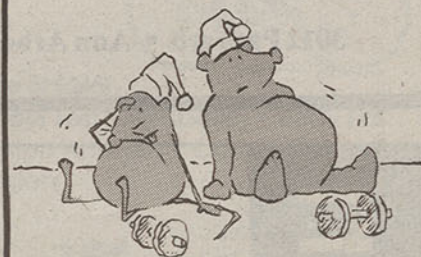
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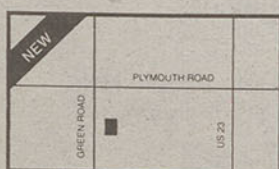
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EVENTS continued

"Best of the Midwest": MainStreet Comedy Showcase. See 5 Wednesday. Tonight's headliner to be announced. 8:30 p.m.

3rd Annual UJA Bash: United Jewish Appeal Campaign. Dancing to live music by a band to be announced. Refreshments. Proceeds to benefit the United Jewish Appeal Campaign. 9:30 p.m., Hillel, 1429 Hill St. \$4 at the door. For information, call Steve Susswein at 662-3885 or Tracy Waller at 971-8853.

FILMS

No films.

13 Thursday

★ Ann Arbor Symphony Orchestra: International Neighbors. An ensemble from the Ann Arbor Symphony Orchestra performs a program to be announced. International Neighbors is a 32-year-old group of local women organized to welcome women from other countries during their stay in Ann Arbor. Its membership currently represents more than 90 countries. All area women invited. Transportation available; preschoolers welcome. 9:30-11 a.m., Zion Lutheran Church Piper Hall, 1501 W. Liberty. Free. 663-6472, 665-5835.

"Motivational Ideas for Various Stages of Piano Study": Ann Arbor Area Piano Teachers Guild. Local Suzuki piano teacher Renee Robbins leads a panel discussion featuring guild members Cindy Douthwaite, Nancy Klein, and Sarah Albright. 10 a.m., Kerrytown Concert House, 415 N. Fourth Ave. \$3 at the door. 994-5627.

★ Jewish Older Adults: Jewish Community Center. See 6 Monday. Today: a "Hanukkah Celebration," with children from the JCC Pre-School. Participants are welcome to bring their grandchildren. 10-11:30 a.m.

★ Annual Elections and Potluck Meeting: Washtenaw County Chapter of American Association of Retired Persons. Election of officers and potluck dinner (bring a dish to share). Open to all residents age 50 and older. 12:30 p.m., Pittsfield Township Hall, corner of State and Ellsworth. Free. 483-1412.

★ Greenhills Madrigal Group: State Street Area Association Holiday Entertainment. See 7 Friday. 5-7 p.m.

★ Stockbridge High School Jazz Band: Briarwood Holiday Music Series. See 1 Saturday. 7 p.m.

Little Singers of Paris: University Musical Society. Ann Arbor debut of this world-famous boys' choir, renowned for its clear, limpid tone and faithful rendition of traditional liturgical music. Founded in 1907 by a group of Parisian ecclesiastical students who wanted to revive the tradition of medieval boys' choirs in France, the group has become one of the best-known such groups in the world, and has performed to wide acclaim throughout Europe, America, and Asia. 7 p.m., Hill Auditorium. Tickets \$5-\$16 in advance at Burton Tower and at

the door. (Student rush tickets, if available, on sale today only.) To charge by phone, call 764-2538 or 763-TKTS.

★ Monthly Meeting: Ann Arbor-Juigalpa Sister City Committee. All welcome to learn about Ann Arbor's programs with its sister city in Nicaragua. The group raises funds for Juigalpa's medical, sanitation, and housing needs, fosters cross-cultural understanding through pen pals and visiting delegations, and opposes U.S. military intervention in Central America. Meets 2nd Thursday of each month. 7:30 p.m., First Baptist Church library (downstairs), 512 E. Huron (parking on Washington). Free. 663-0655.

★ "Journeywomen": Guild House Women & Spirituality Series. All women invited to join this gathering, led by local women's counselor Liza Bancel, to explore women's spirituality through ritual, prayer, and healing. 7:30 p.m., Guild House, 802 Monroe. Free. 662-5189.

★ "C. G. Jung": Gaia Meditation Group. Discussion of Jungian psychology. Also, meditation and the making of mandalas. 7:30-9 p.m., Inter-Cooperative Council Education Center, 1522 Hill St. (behind co-op houses). Free. 665-7291.

"Winterworks '90": Community High School Fine Arts Repertory Company and Community High School Singers. See 6 Thursday. 7:30 p.m.

★ Ann Arbor Ski Club Meeting. All invited to learn about the ski club and upcoming winter events. Club activities include downhill and cross-country ski trips, skiing education, ski swaps, racing, and various social events. Membership open to anyone 21 or older. 8 p.m., Schwaben Hall, 217 S. Ashley. Free. 761-3419.

★ EMU Chamber Ensemble: EMU Music Department. This EMU music student ensemble performs a program to be announced. 8 p.m., Alexander Recital Hall, Lowell at E. Circle Dr., EMU campus, Ypsilanti. Free. 487-4380.

★ Patricia Lesko: The Kaleidoscope Series. This EMU English instructor and U-M alum reads from her fiction and nonfiction. Coffee, tea, and hot chocolate served. 8 p.m., Kaleidoscope Books and Collectibles, 217 S. State. Free. 995-9887.

"Baggage Check: A Story of Relationships": Mosaic Theater Project. Also, December 14-16. Ann Arbor native and recent Oberlin College grad Rick Sperling directs this original comedy about a couple on their first date. As the title suggests, the play is about the emotional baggage that can impede the search for happiness. As the couple makes small talk over dinner, their inner voices (representing everyone from parents to ex-lovers to pop stars and childhood monsters) clamor so loudly they nearly drown out the real-life conversation. Stars Cathie Kinzel and Rob Reiniche. The play is collectively written by the 5 members of Mosaic Theater Project, an enterprising young company of actors, singers, and composers whose production "Mosaic" was presented at Espresso Royale Caffe in October and November. With original music by Mosaic members Dwight Peterson and Erin Kamler. 8 p.m., Ann Arbor Civic Theater, 1035 S. Main St. Tickets \$6 (Thursday, 2 for the price of 1) at the door or in advance by calling 662-5660.



The Rudolf Steiner Institute presents "The Ann Arbor Christmas Play," an original version of a medieval mystery play, Sat., Dec. 15.



Ann Arbor Ballet Theater presents its annual "Nutcracker" ballet, Dec. 14-16 at the Michigan Theater.

"The Caliban Motel": Prospero Theater Company. Also, December 14-16. Former Theater Grottesco member Malcolm Tulip directs the premiere of his imaginative, offbeat adaptation of Shakespeare's "The Tempest." In Tulip's version, Prospero is a hypnotist who brings Miranda, his assistant, to a storm-ravaged island where he hopes to learn the secret of the Indian rope trick from a sorceress who lives there. She is dead, but Prospero masters her bestial son Caliban and her assistant Ariel, who aid him in his quest. Set in a single room furnished with various sorts of cages and ropes, the play is a somber study of abusive relationships that eventually reveals Prospero's powers to be an illusion created by others' willingness to submit to them. The cast includes director Tulip, Performance Network veteran Jon Smeenge, and two suburban Detroit actors, Thom Pavlichek and Christy Drogosch. 8 p.m., Performance Network, 408 W. Washington. Tickets \$10 (students & seniors, \$8) by reservation and at the door. 663-0681.

"Table Manners": It's Not TV. See 2 Sunday. (Full production.) 8 p.m.

"Best of the Midwest": MainStreet Comedy Showcase. See 5 Wednesday. Tonight's headliner to be announced. 8:30 p.m.

FILMS

No films.

14 Friday

***Family Film Program: Ann Arbor Public Library.** A 30-minute film program for preschoolers. The program includes "The Bear and the Fly," the story of an elusive fly and a single-minded bear who turn a tranquil dinner into a slapstick disaster, and three adaptations of popular children's stories, Ezra Jack Keats's award-winning "The Snowy Day," Helme Heine's "The Most Wonderful Egg in the World," and Edward Ardizzone's "Little Tim and the Brave Sea Captain." Space limited; first come, first seated. 10 & 11 a.m., 2 & 3 p.m., Ann Arbor Public Library (3rd floor), 343 S. Fifth Ave. at William. Free. 994-2345.

***Community High Carolers: State Street Area Association Holiday Entertainment.** See 7 Friday. 1-2 p.m.

***Weekly Meeting: Jugglers of Ann Arbor.** See 7 Friday. 3-6 p.m.

***"Big Enigmas": Shaman Drum Bookshop Publication Party.** Popular U-M Residential College writing professor Ken Mikolowski is on hand to sign copies of his new book, a collection of playful, accessibly talky poems about a wide range of political and urban subjects. (His previous collection was called *Little Mysteries*.) Mikolowski is also the co-founder of the Alternative Press, the subject of a recent Detroit Institute of Arts exhibit in honor of the press's 20th anniversary. Refreshments. 4-6 p.m., Shaman Drum Bookshop. 313 S. State. Free. 662-7407.

Boar's Head Festival and Feast: First Presbyterian

Church. Also, December 16. First Presbyterian Church music director Donald Bryant conducts the church orchestra, all five of the church choirs, and six vocal soloists. The program features secular Renaissance dance, instrumental, choral, and vocal music, and a lavishly lighted, fully staged nativity pageant with sacred carols. The audience is invited to join much of the singing. The music is followed by a traditional English feast, including roast beef and pork, mince pies, and plum pudding. During the feast, madrigal singers wander from table to table. 6 p.m., First Presbyterian Church, 1432 Washtenaw at Hill. Festival and feast: \$13 (8th grade students & younger, \$4). Festival only: \$4 (8th grade students & younger, \$1). Tickets for the feast are likely to sell out very quickly. Ticket forms available at the church. No phone orders. For information, call 662-4466.

***Holiday Music Series: Main Street Area Association.** See 7 Friday. Tonight's performers are the award-winning Community High School Jazz Band and the Chelsea High School Brass Ensemble. 6-8 p.m.

4th Annual Christmas Party: Southeastern Michigan Jazz Association. Jazz lovers are invited to a holiday celebration featuring free hors d'oeuvres, a cash bar, and great music, including straight-ahead jazz by the Ron Brooks Trio, led by SEMJA founder (and Bird of Paradise co-owner) Ron Brooks on bass. With guest vocalist Fionna Duncan, a Scottish jazz singer with a soft, richly textured voice that has provoked comparisons to Cleo Laine. 7-9 p.m., Bird of Paradise, 207 S. Ashley. \$10 (SEMJA members, \$8) at the door only. 662-8310.

***Ann Arbor Symphony Orchestra: Briarwood Holiday Music Series.** See 1 Saturday. 7 p.m.

Expressions. Also, December 28. This week's topics: "Important Influences in My Life," and "What's the Most Romantic Thing I've Ever Done?" Also, "Floating" (a mystery topic designed to stimulate the imagination) and charades. Expressions is a 14-year-old independent group that provides people of all ages, occupations, lifestyles, and marital statuses (mostly singles) with a common meeting ground for intellectual discussion, self-realization, and recreation. Eighty to 100 (including 10-15 newcomers) usually attend, breaking up into smaller groups. The average participant is between 35 and 45, but the group has members ages 25-70. Expressions meets the 2nd and 4th Friday of every month. 7:30 p.m. (registration), First Unitarian Church, 1917 Washtenaw at Berkshire. Be on time to assure getting into the discussion group you want. Newcomer welcoming introduction at 8:15 p.m.; no admittance after 8:30 p.m. \$4 (\$1.50 for those who staff the refreshments table or volunteer for cleanup duty—get there early). 996-0141.

U-M Ice Hockey vs. Lake Superior State College. Also, December 15. The U-M has its best hockey team in years, and as of mid-November, these two teams were tied for 1st-place in the CCHA. 7:30 p.m., Yost Ice Arena. \$4 & \$6. 764-0247.

"Winterworks '90": Community High School Fine Arts Repertory Company and Community High School Singers. See 6 Thursday. 7:30 p.m.

***Holiday Concert: Women's Chamber Chorus.** This independent local choir performs a variety of traditional holiday music. All invited. 8 p.m., Glacier Hills Retirement Center, 1200 Earhart Rd. Free. 663-8748.

***Musical Theater Workshop: U-M School of Music.** The U-M's Brent Wagner directs U-M musical theater students in scenes from various Broadway musicals. 8 p.m., U-M School of Music Bldg., McIntosh Theater, Baits Dr. (off Broadway), North Campus. Free. 763-4726.

Spinning Stars Square Dance Club. Also, December 28. With caller Dave Walker. All experienced dancers invited. 8-10:30 p.m., Forsythe Middle School, 1655 Newport Rd. \$5 per couple. 663-9529.

"The Nutcracker": Ann Arbor Ballet Theater. Also, December 15 & 16. One of Ann Arbor's most festive holiday traditions. Carol Scharp directs a company of 140 children and adult dancers in Tchaikovsky's popular Christmas ballet fantasy about a little girl and her magical nutcracker. The family fun includes a visit from Santa during intermission and holiday tunes performed on the Michigan Theater's Barton theater organ by John Lauter.

The role of the Sugarplum Fairy is danced by 15-year-old Ann Arborite Paige Etter, a Community High student who spent the past summer dancing in New York and with the Bolshoi Ballet Academy in Moscow. U-M freshman Romel Williams is the Cavalier, Andrew Schroeder is the Nutcracker, and Sonia Suter plays the little girl, Clara. Leo Najar directs the Michigan Sinfonietta, a professional ensemble of area chamber musicians that performed with Peter Schickele (aka P. D. Q. Bach) at the Michigan Theater last month. 8 p.m., Michigan Theater. Tickets \$14 (children 12 and under, \$7;

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EVENTS continued

students, \$11 on Friday night only, at the Michigan Theater in advance and at the door. To charge by phone, call 668-8397.

"Baggage Check: A Story of Relationships": Mosaic Theater Project. See 13 Thursday. 8 p.m.

"The Caliban Motel": Prospero Theater Company. See 13 Thursday. Tonight's performance is followed at 10:30 p.m. by a free reception open to the general public. 8 p.m.

"Comedy Doesn't Pay": Bill Barr's Comedy Club. See 1 Saturday. 8-9:30 p.m.

Dennis Wolfberg: MainStreet Comedy Showcase. Also, December 15. MainStreet's most popular headliner for several years, Wolfberg is a former Bronx schoolteacher known for his keen sense of the absurd and for his offbeat, rapid-fire delivery. A frequent guest on the Carson and Letterman shows who also had his own HBO special last winter, Wolfberg has been nominated for an American Comedy Award for three consecutive years. Preceded by two opening acts. Alcohol is served. 8:30 & 11 p.m., old VFW Hall (below Seva restaurant), 314 E. Liberty. \$15 for reserved seating, \$13 general admission. 996-9080.

FILMS

CJS. "Mr. Moto Takes a Vacation" (Norman Foster, 1939). Last of a popular series of films featuring Peter Lorre as the inscrutable Japanese detective. FREE. Lorch, 7 p.m. "The Geisha Boy" (Frank Tashlin, 1958). Comedy features Jerry Lewis as a bumbling magician who finds love and success in Japan. FREE. Lorch, 8:30 p.m.



Paddy Moloney and his fellow Chieftains play foot-stomping traditional Celtic music on Uilleann pipes, bodhran, fiddle, flute, and harp. The celebrated Irish folk band returns Sat., Dec. 15, for a concert at Hill Auditorium.

University Hospital 1st-floor lobby, E. Medical Center Dr. (off Fuller). Free. 936-ARTS.

★ Jack & Jill Learning Center Students: Briarwood Holiday Music Series. See 1 Saturday. 2 p.m.

"Kids' Shopping Extravaganza": U-M Museum of Art. Items from the museum's gift shop especially selected and priced (under \$10) to appeal to youngsters doing their holiday shopping. Tours offered of the museum's current exhibit of antique toys (see Galleries). Refreshments. 2-4 p.m., U-M Museum of Art, 525 S. State at South University. Free admission. 764-0395.

"The Nutcracker": Ann Arbor Ballet Theater. See 14 Friday. 2 & 8 p.m.

"Skate with Santa": Ann Arbor Parks Department. Santa is on hand to skate with kids of all ages and hand out holiday treats. Parents are invited to bring their cameras to take photos of their children with Santa. 2:30-4:30 p.m., Buhr Ice Rink, 2751 Packard Rd. \$2 (youth ages 17 & under and seniors, \$1.50). 971-3228.

★ Greenhills Wind Players: State Street Area Association Holiday Entertainment. See 7 Friday. 3-4 p.m.

★ 2nd Annual Student Film and Video Show: U-M Program in Film and Video Studies. Showing of films produced by U-M film & video students this semester. Includes Super 8mm and 16mm films, videos, and (new this semester) computer animation. The show is expected to run 2-3 hours. 7 p.m., Angell Hall, Auditorium A. Free. 764-0147.

Dennis Wolfberg: MainStreet Comedy Showcase. See 14 Friday. 7, 9, & 11 p.m.

U-M Ice Hockey vs. Lake Superior State College. See 14 Friday. 7:30 p.m.

The Chieftains' "Christmas Show": U-M Office of Major Events. Certainly the best-known performers of traditional Irish music, the Chieftains have uncovered dozens of nearly forgotten reels, jigs, airs, and ballads, and made them fresh and fun. Their broad appeal encompasses more than the usual folk-music following—the group has performed with such pop stars as Eric Clapton, Van Morrison, Jackson Browne, and Jerry Garcia of the Grateful Dead. The Chieftains also gained the record for biggest live audience when they performed for Pope John Paul II and 1,350,000 people in Dublin in 1979. But as band leader Paddy Moloney says, "It was his gig—we were just the opening act." Tonight's "Christmas show" includes an appearance by the Kennelly Irish Dancers, performing a traditional Irish dance known as the Wren Boys. Also, a Christmas carol sing-along. 8 p.m., Hill Auditorium. Tickets \$15-\$22 in advance at the Michigan Union Ticket Office and all other Ticketmaster outlets. To charge by phone, call 763-TKTS or 1-645-6666.

The Square Dance Section: U-M Faculty Women's Club. Dancers of all levels (instruction available) are invited to participate in this relaxed group. Caller is Dick McCarty. Bring your own partner. 8 p.m., First United Methodist Church, 120 S. State at Huron. \$5 per couple (members, free). For information about the pre-dance dessert, call 662-9246.

★ "The Ann Arbor Christmas Play": Rudolf Steiner Institute. Glenn Clark directs Katherine Katz's original blend of a medieval mystery play, Goethean color studies, and eurythmy. The action begins in paradise and ends with the nativity, as a

15 Saturday

44th Annual Christmas Bird Count: Washtenaw Audubon Society. The National Audubon Society has conducted a Christmas bird count every year since 1900. Each count area is a 15-mile-diameter circle that must be counted in a single day. Everyone recognizes that the count may be off by thousands, but much useful information about local bird populations is gained by comparing the results from different years. The count is also great fun, and everyone is invited to participate.

As usual, the Washtenaw area has been divided into eight regions for today's count. For information and instructions, call the organizers as soon as possible. There is a small fee (\$4) to defray costs of publishing the results in *American Birds*. The results are tallied at a potluck dinner held at a WAS member's home this evening. For instructions and further information, call Bill Dobbins at 996-0008 or Mike Kielb at 995-4357.

Freighthouse Holiday Bazaar: Ypsilanti Farmers' Market. See 1 Saturday. 8 a.m.-3 p.m.

3rd Annual Children's Book & Music Open House: Children's Small Press Collection. A wide selection of books and tapes for children of all ages. Free hot cider served. Gift certificates equal to 10 percent of any purchase go to a school, day-care provider, or library designated by the purchaser. 9 a.m.-5 p.m., Kerrytown Concert House, 415 N. Fourth Ave. Free admission. 668-8056.

Holiday Gift-Making Workshops: The Scrap Box. Children ages 5 and older receive supervision in making several gifts from the store's vast inventory of fun "junk" and recyclable materials. 10 a.m.-noon & 1-3 p.m., The Scrap Box, new location at 521 State Circle (off S. State just south of I-94). \$10 per child. Preregistration required. 994-4420.

"Autumn Stars": U-M Exhibit Museum Planetarium. See 1 Saturday. 10:30 & 11:30 a.m. and 2, 3, & 4 p.m.

★ "Where'd Everybody Go?": Hudson Mills Metropark Interpretive Nature Programs. Hudson Mills naturalist Faye Stoner leads a hike to explore the many ways life changes for wild animals as cold weather arrives. 1 p.m., Hudson Mills Metropark Activity Center, 8801 North Territorial Rd. (between Dexter-Pinckney Rd. & Huron River Dr.), Dexter. Free. (Park entry fee: \$2 per vehicle.) To register, call 426-8211.

★ "Rolfing": The Parkway Center. Lecture/demonstration by local certified advanced rolfers Jeff Belanger. Rolfing is a system of bodywork that uses soft tissue manipulation to reorganize the body and restore balance, resulting in greater ease and freedom of movement. 1 p.m., The Parkway Center, 2345 S. Huron Pkwy. Free. 973-6898.

★ Ann Arbor Civic Chorus: U-M Hospitals Gifts of Art. Becky Boeve leads this local volunteer chorus in a program of holiday music. 1:30 p.m.,

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"The White Liars" and "Black Comedy": Washtenaw Community College Players. Also, December 16. David Drummond directs WCC students in these two one-act plays by Peter Shaffer, author of the Broadway hits "Equus" and "Amadeus." Each play is a satire about human deception and self-delusion. "White Liars" depicts a rock singer's visit to a fortune-teller. Both characters have inhabited fictional personae for so long that they are unable to distinguish fact from fiction. "Black Comedy" is a comedy of errors that unfolds when a poor artist steals the antique furnishings from a wealthy neighbor's apartment in order to impress a prospective client. 8 p.m., Washtenaw Community College, 4800 E. Huron River Dr. \$4 (seniors, \$3) at the door only. 973-3300.

"The Nutcracker": Ann Arbor Ballet Theater. See 14 Friday. 2 & 8 p.m.

"Baggage Check: A Story of Relationships": Mosaic Theater Project. See 13 Thursday. 8 p.m.

"The Caliban Motel": Prospero Theater Company. See 13 Thursday. 8 p.m.

"Comedy Doesn't Pay": Bill Barr's Comedy Club. See 1 Saturday. 8-9:30 p.m.

Big Daddy Kinsey and the Kinsey Report: Rick's American Cafe. Lean, gritty urban blues, soulful and funky, by this acclaimed band from Gary, Indiana, led by guitarist David Kinsey, a former member of the Wailers and Peter Tosh's band, and featuring David's father, vocalist Big Daddy Kinsey. The band's debut Alligator LP, "Midnight Drive," has been getting lots of national airplay. 10 p.m. (doors open at 9 p.m.), Rick's American Cafe, 611 Church St. \$6 at the door only. 996-2747.

FILMS
FY. 2nd Annual Student Film and Video Show. See Events listing above. FREE. 7 p.m., AH-A.

16 Sunday

"Ceremony of Carols": First Presbyterian Church. Donald Bryant directs the women of the church choir in Benjamin Britten's ethereally beautiful Christmas choral work for soprano and alto voices and harp. A contemporary musical setting of Middle English carols, the work opens with a unison in plainsong based on a Latin "Hodie" ("Today Christ Is Born"), and ingenious, intricate variations on this Gregorian chant run throughout the piece. The texts Britten uses express an almost childlike belief in the Christian faith, a mood enhanced by the delicate instruments of voice and harp. The work includes some haunting solos for soprano and alto, as well as several jubilant choruses and a rousing 3-part canon. There is also a

beautiful solo harp interlude. Harpist is Jacqueline Henninger. Soloists are sopranos Julia Broxholm Collins and Jackie Wright Costa and contralto Sally Carpenter. All invited. 9:30 a.m. (excerpts) & 11 a.m. (complete work) worship services, First Presbyterian Church, 1432 Washtenaw at Hill. Free. 662-4466.

"The Peace Neighborhood Center": First Unitarian Church Adult Forum. Rich Ballard talks about this local center, which provides food, clothing, and financial assistance to residents of Ann Arbor's west side. 9:30 a.m., First Unitarian Church, 1917 Washtenaw at Berkshire. Free. 665-6158.

"Winter Birds": Washtenaw County Parks & Recreation Commission. WCPARC's informative naturalist Matt Heumann is the guide on this walk through Independence Lake Park, a good place to spot birds this time of year. Bring binoculars. (Park is closed except for this walk.) 10 a.m., Independence Lake, 3200 Jennings, Webster Twp. (Take US-23 north to Six Mile Rd. exit and follow signs.) Free. 971-6337.

Open House: Brookville Gardens Herb Farm. See 2 Sunday. 10 a.m.-5 p.m.

Ice Rink Clinic: Ann Arbor Parks Department. City park operations manager Gary Fichter shows how to make a backyard ice rink. 10:30 a.m., West Park, 313 Chapin. Free. 994-2769.

"15th Annual Elmo's Jingle Bell Run/Walk": Elmo's Supershirts. More of a tour than a timed run. Meet at the Michigan Theater to divide into small groups, each led by a volunteer "runder," for a 45-minute run, jog, or walk through the U-M Diag and Arboretum. The course returns to the Michigan Theater for refreshments, singing, and door prizes. Runners and walkers of all ages and abilities welcome. 10:30 a.m., Michigan Theater. \$1 donation. 994-9898.

First Singles: First Presbyterian Church. See 2 Sunday. Today: Pioneer High School teacher Elida Giles discusses "Advent and Christmas Art." 11 a.m.

"Old Time Radio Recording Session": Michigan Radio/Jacobson's. An introduction to radio for children ages 6-12. Youngsters get an opportunity to record a brief radio program, using their own voices and special sound effects. A cassette of the program will be mailed to participants. Followed by refreshments. 1 & 3 p.m., Jacobson's children's department (2nd floor), 612 E. Liberty. Free. Reservations recommended. For information or reservations, call Harriet Teller at 764-9210.

Song Sisters Children's Concert: The Ark. The popular local duo of Chris Barton and Julie Austin presents a colorful mixture of songs, stories, humor, and movement. The Song Sisters sing in clear, sweet voices, accompanying themselves on a variety of folk instruments, from guitar, banjo, and dulcimers to autoharp, recorder, flute, and homemade rhythm instruments. Their high-energy concerts, at once fun-loving and educational, also feature lots of audience participation. 1 & 3 p.m., The Ark, 637 1/2 S. Main. Tickets \$5 in advance at Schoolkids', Herb David Guitar Studio, and the



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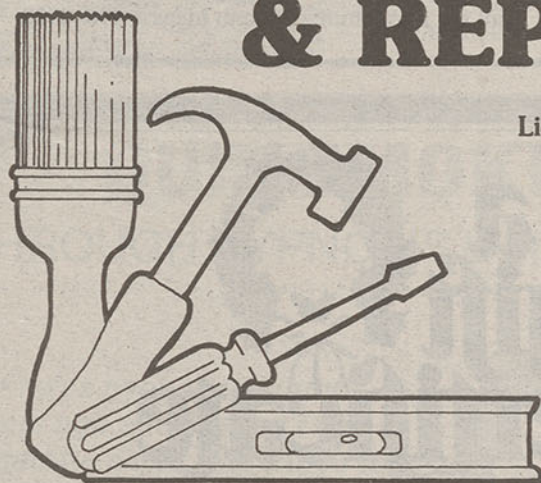
Local favorites the Song Sisters (Chris Barton, left, and Julie Austin) perform a children's concert at the Ark, Sun., Dec. 16.

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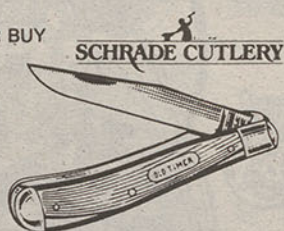
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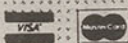
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EVENTS continued

Michigan Union Ticket Office; and at the door. To charge by phone, call 763-TKTS.

★ **Senior Sunday Fun Bunch:** Ann Arbor Recreation Department Senior Adult Program. See 2 Sunday. 1:30-4:30 p.m.

★ **Holiday Contest Winners:** Main Street Area Association. Downtown shoppers are invited to vote for their favorite holiday window display at participating Main Street area stores. The popular favorite is announced this afternoon at Espresso Royale Caffe by Santa Claus. Shoppers who cast ballots in the contest are also eligible for this afternoon's prize drawing for \$250 in cash and gift certificates from Main Street area merchants. Ballots are available November 30 through December 14 at participating stores. 2 p.m., Espresso Royale Caffe, 214 S. Main. Free. 665-2680.

★ **Children's Story Hour:** Kaleidoscope Books and Collectibles. See 2 Sunday. Today, Temple Beth Emeth Rabbi Robert Levy tells Hanukkah stories. 2 p.m.

★ **Jefferson School Choir:** Briarwood Holiday Music Series. See 1 Saturday. 2 p.m.

★ **Sunday Tour:** U-M Museum of Art. See 2 Sunday. Today's tour is "Landscape Drawings and Prints from the Baumfeld Collection." 2-3 p.m.

★ **"The Nutcracker":** Ann Arbor Ballet Theater. See 14 Friday. 2 p.m.

★ **"Baggage Check: A Story of Relationships":** Mosaic Theater Project. See 13 Thursday. 2 p.m.

★ **"The White Liars" and "Black Comedy":** Washtenaw Community College Players. See 15 Saturday. 2 p.m.

★ **"Legal and Legislative Issues":** Parents and Friends of Lesbians and Gays Monthly Meeting. Talk by Michigan Organization for Human Rights executive director Jeff Swanson. Discussion follows. Dedicated to helping family members understand and accept gay loved ones, PFLAG meets the 3rd Sunday of every month. 2-5 p.m., King of Kings Church, 2685 Packard. Free. 663-1867.

★ **Pat Smith and David Gansz:** Granite Line Writers. Reading by these two local poets, the editor and a contributing editor respectively of the recently defunct local magazine *NOTUS*, which published mostly experimental work. Both poets are interested in writing about mystical traditions. Smith's work often contains references to sexuality, while Gansz's poetry frequently plays on the etymology and hidden meanings of words. Today's event also includes open mike readings (sign up at the door). Refreshments for sale. The group takes its name from its location, a pleasant old building with a pot-bellied stove and large sunny windows next to the railroad. 2-5 p.m., Freighthouse Cafe (Farmers' Market Bldg.), Depot Town, Ypsilanti. \$3. 663-5034, 663-0546.

★ **"Autumn Stars":** U-M Exhibit Museum Planetarium. See 1 Saturday. 2, 3, & 4 p.m.

★ **Holiday Brass Concert:** Galliard Brass Ensemble.

The rousing sounds of trumpet and horns lend special luster to the popular annual concert performed by this outstanding local ensemble. The program opens with the group's trademark "Bat-taglia," in which two trumpeters process down the aisle while tossing a musical theme back and forth. Also, favorite carols and seasonal songs arranged for brass ensemble, and an audience sing-along. 2:30 p.m., St. Andrew's Episcopal Church, 306 N. Division. Tickets \$8.50 (students & seniors, \$6; children 12 and under, \$4) at the door or in advance by calling 995-0542.

★ **Varsity Blues:** State Street Area Association Holiday Entertainment. See 7 Friday. 3-5 p.m.

★ **"A Celebration of Brass":** Ann Arbor Cantata Singers. This noted local chorus directed by Bradley Bloom presents a Christmas program featuring award-winning organist Mark Brampton Smith and members of the Ann Arbor Symphony brass section. The program includes U-M music school choir director Theodore Morrison's "Unto Us a Child Is Born," British composer John Rutter's "Gloria," selected carols, and an audience sing-along. 4 p.m., First Congregational Church, 608 E. William at State. \$10 (students and seniors, \$5; families, \$25) available in advance at Kings Keyboards, Liberty Music, Partners in Wine; and at the door. 996-9635.

★ **Singletons.** See 2 Sunday. 6-10 p.m.

★ **Boar's Head Festival and Feast:** First Presbyterian Church. See 14 Friday. 6 p.m.

★ **Big Circle Meeting:** Huron Valley Greens. All invited to discuss "Post-Patriarchal Values: Implications for Peace." Followed by a candle-lighting ceremony for peace. The Greens are a local political organization that works on integrating the issues of ecologically sound living, grass-roots democracy, social equality, and justice. All invited. 6:30 p.m., Guild House, 802 Monroe. Free. 663-0003.

★ **"The Caliban Motel":** Prospero Theater Company. See 13 Thursday. 6:30 p.m.

★ **"Food from the Movies":** Ann Arbor Culinary Historians. All welcome to this potluck dinner. Bring a dish inspired by a film of your choice. 7-9 p.m., Washtenaw County Cooperative Extension Services, 4133 Washtenaw. Free to first-time visitors (\$15 annual membership dues include newsletter). 662-9211.

★ **Monthly Meeting:** Washtenaw County American Civil Liberties Union. All invited to ask questions or address the ACLU board on any civil liberties matter. 7:30 p.m., First Unitarian Church, 1917 Washtenaw at Berkshire. Free. For information about tonight's meeting or for any ACLU-related inquiries, call Don Coleman at 662-5189 or 995-4684.

★ **31st Annual Festival of Lessons and Carols:** St. Andrew's Episcopal Church. All invited to listen or join the singing in this local holiday tradition. Congregation members read nine lessons that tell the story of God's dealings with humankind, from the fall of Adam through Old Testament prophecy and the birth of Christ. Each lesson has an associated hymn or carol, some sung by the choir and some by

the congregation. The St. Andrew's adult and junior choirs are under the direction of Thomas Strode. Music includes settings of traditional carols by Boris Ord, Charles Wood, Ralph Vaughan Williams, and John Rutter, as well as William Walton's "Make we joy now in this fest," Peter Warlock's "Bethlehem Down," Herbert Howell's "A spotless rose," and the traditional carol "Dancing Day." Congregational carols include "Once in royal David's city," "What star is this?," "O come, O come Emmanuel," "Lo, how he comes with clouds descending," and "O little town of Bethlehem." 7:30 p.m., St. Andrew's Episcopal Church, 306 N. Division. Free, but an offering is taken to benefit the St. Andrew's breakfast program and the Shelter Association of Ann Arbor. 663-0518.

★ **Annual Ragtime/Jazz Bash:** First Unitarian Church. A high-spirited annual holiday event featuring four of the area's top jazz and ragtime pianists. Performers include Detroit-based boogie-woogie and stride pianist Bob Seelye and three U-M music school professors, ragtime and New Orleans jazz specialists Jim Dapogny and Bill Albright and Pulitzer Prize-winning composer Bill Bolcom. Also, some surprises to be announced. 8 p.m., First Unitarian Church, 1917 Washtenaw at Berkshire. \$10 (students & seniors, \$5) at the door only. 665-6158.

★ **"Table Manners":** It's Not TV. See 2 Sunday. (Full production.) 8 p.m.

FILMS

No films.

17 Monday

★ **Jewish Older Adults:** Jewish Community Center. See 3 Monday. Today: "Holiday Cooking." All invited to help make special treats to share with Hebrew Day School students. 10-11:30 a.m.

★ **"Suzanne's Place: A Weekly Artists' Meeting."** See 3 Monday. 5:30-7:30 p.m. For location, call Suzanne at 747-8998.

★ **Evening Voyages:** Ann Arbor Public Library. See 3 Monday. Tonight's topic: "Stories of Peace." 7:30-8:15 p.m.

★ **Shamanic Journeying:** Creation Spirituality. See 3 Monday. 7:30-9:30 p.m.

FILMS

No films.

18 Tuesday

★ **Stephanie Rose Martin-Smith:** U-M Hospitals Gifts of Art. This U-M music school voice student performs a concert of ethnic Christmas carols. Piano accompanist is Andrew Anderson. 2 p.m., University Hospital 1st-floor lobby, E. Medical Center Dr. (off Fuller). Free. 936-ARTS.

★ **"Nature in Black & White":** Kerrytown Concert House. Cincinnati photographer Richard Gass is on hand at this opening reception for an exhibition of his photographs (see Galleries). 5-7 p.m., Kerrytown Concert House, 415 N. Fourth Ave. Free. 769-2999.

★ **Huron Valley Chapter Barbershop Chorus:** Briarwood Holiday Music Series. See 1 Saturday. 7 p.m.

★ **Hanukkah Celebration:** Hebrew Day School of Ann Arbor. Hebrew Day School children present dramatizations of the Hanukkah story and sing traditional songs. 7 p.m., Beth Israel Congregation, 2000 Washtenaw. Free. 971-4633.

★ **Washtenaw IBM PC Users Society Monthly Meeting.** This month's program features a demonstration of the Windows-based Excel spreadsheet. Open to all users of MS-DOS/IBM PC-compatible computers. Also, a question-and-answer session for newcomers. WIPUS maintains a large software library, much of which is available on the group's two computer "bulletin boards." 7:30 p.m., 3000 U-M School of Public Health, Observatory at Washington Hts. Free to first-time visitors (annual dues, \$18; students & seniors, \$12). 769-1616.

★ **Annual Members' Slide Show:** Sierra Club Monthly Meeting. All invited to this annual show-and-tell slide show by Sierra Club members. Members bring a few slides (not more than 10) of a favorite trip or outing. Preceded by potluck supper at 6:30 p.m. 7:30 p.m., U-M Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 662-7727.

★ **"New Options for Women Returning to School."** Local social worker Phyllis Perry talks about mak-



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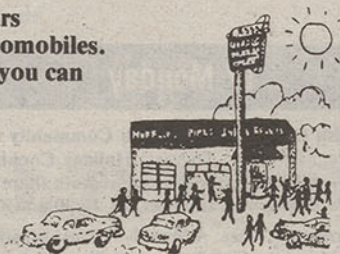
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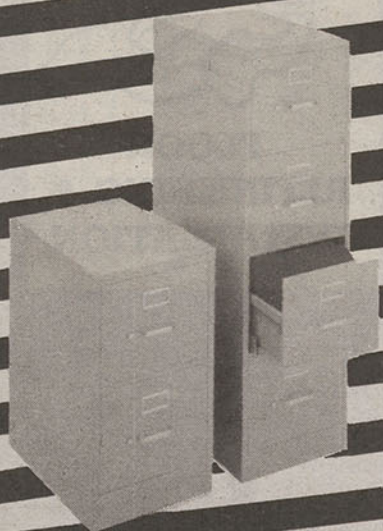
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EVENTS continued



Soprano Stephanie Rose Martin-Smith sings
carols at the U-M Main Hospital, Tues.,
Dec. 18.

ing this transition easier. 7:30 p.m., *Ann Arbor
Friends Center, 1416 Hill St. Free. 973-0003.*

Ann Arbor Singles Ballroom Dancers. See 4 Tues-
day. 8:30-11:30 p.m.

Showcase Night: MainStreet Comedy Showcase.
See 4 Tuesday. 8:30 p.m.

★Speed Workout: Ann Arbor Track Club. See 4
Tuesday. 9 p.m.

FILMS

MTF. "Cinema Paradiso" (Giuseppe Tornatore,
1989). Through December 21. Award-winning nos-
talgic film about a young boy's fascination with the
world of movies. Italian, subtitles. Mich., 7 p.m.
"Tie Me Up! Tie Me Down!" (Pedro Almodovar,
1990). Also, December 19. Erotic comedy about a
former mental patient who kidnaps the porn star he
wants to marry. Spanish, subtitles. Mich., 9:25
p.m.

19 Wednesday

**★"Michelangelo Revealed: The Restoration of the
Sistine Chapel":** U-M Museum of Art Videos at
Noon. Documentary on the 12-year effort to re-
store Michelangelo's frescoes in the Vatican's
Sistine Chapel. Noon, U-M Museum of Art audio-
visual room, 525 S. State at South University. Free.
764-0395.

**★Advent Music Series: First Congregational
Church.** See 5 Wednesday. Today, the *Singsation
Children's Choir* (Plymouth) performs traditional
carols arranged for children's choir and hand bells.
12:15-12:45 p.m.

**★Carol Sing: Kempf House Center for Local His-
tory.** All invited to gather around the oldest grand
piano in Ann Arbor and sing along to accompani-
ment provided by Jane Robertson. Tours of this
restored Victorian home, formerly owned by a fam-
ily of professional musicians, available 10 a.m.-3
p.m. After today, Kempf House closes until February.
12:15-12:50 p.m., *Kempf House, 312 S. Division.*
Admission \$1 (children under 12, free). 994-4898.

**★Weekly Vigil: Interfaith Council for Peace & Jus-
tice.** See 5 Wednesday. 12:30-1:30 p.m.

"Buhrrr Blast": Ann Arbor Parks Department.
See 12 Wednesday. Today: "Big Wheels on Ice."
Parents are invited to bring their kids and their Big
Wheels and watch them spin on the ice. 4:15-5:15
p.m.

**31st Annual White Elephant Sale: Ann Arbor Litho
Club.** Sale of wrapped mystery items donated by
local graphics arts suppliers and club members.
Preceded by a cash bar and dinner. Proceeds to
benefit the club's scholarship fund for graphic arts
students. 6 p.m. (cash bar & socializing), 7 p.m.
(dinner), 8 p.m. (sale), *Weber's Inn, 3050 Jackson
Rd.* Sale only: free admission. Dinner: \$15 (mem-
bers, \$12). Dinner reservations required by Decem-
ber 14. For reservations, call Lee Munson at
665-6113.

**★Ann Arbor Sweet Adelines: Briarwood Holiday
Music Series.** See 1 Saturday. 7 p.m.

★"Hypnotherapy": The Parkway Center. Local
hypnotherapist Jeff Belanger presents an introducto-
ry lecture/demonstration on the uses of hypno-
therapy to quit smoking, lose weight, or alter your
behavior in other ways. 7 p.m., *The Parkway
Center, 2345 S. Huron Pkwy. Free. 973-6898.*

**★Monthly Meeting: Potawatomi Mountain Bik-
ing Association.** All mountain bikers welcome to
join this group dedicated to safe and responsible
biking on trails in the Pinckney, Waterloo, Island
Lake, and Brighton recreation areas. In addition to
planning weekend trips and community service ac-
tivities, members have a voice in the DNR's devel-
opment of trails. 7:30 p.m., *Forsythe Middle
School, 1655 Newport Rd. Free. 426-4410.*

**★"Recent Developments in Cyprian Archaeology":
Michigan Archaeological Society Monthly Meet-
ing.** Talk by U-M art and archaeology grad student
Meg Morden. All invited. 7:30 p.m., *124B Modern
Languages Bldg., 812 E. Washington at Thayer.*
Free. 971-5210.

**★International Folk Dancing: U-M Folk Dance
Club.** See 12 Wednesday. Today: review session
followed by request dancing. 7:30-10:30 p.m.,
Angell School, 1608 South University. Free.
663-3885.

FILMS

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talgic film about a young boy's fascination with the
world of movies. Italian, subtitles. Mich., 7 p.m.
"Tie Me Up! Tie Me Down!" (Pedro Almodovar,
1990). Erotic comedy about a former mental pa-
tient who kidnaps the porn star he wants to marry.
Spanish, subtitles. Mich., 9:25 p.m.

20 Thursday

**★Thursday Lunch Bunch: Jewish Community
Center.** See 5 Thursday. Today: Jack Baroff dis-
cusses Gerald Sorin's recently published "The Nur-
turing Neighborhood: The Brownsville Boys Club
and Jewish Community in Urban America, 1940-
1990." Baroff was a key founding member of the
Brownsville Boys Club, a remarkable combination
of teenage club and social welfare agency that
flourished during and after WW II. Expect pithy
anecdotes from Baroff, who is prominently fea-
tured in Sorin's book. One reviewer calls it "a pio-
neering account of street gangs and of American
Jewish history." 1:15 p.m.

Monthly Meeting: Older Women's League.
Speaker and topic to be announced. All middle-
aged and older women invited to join this support
group, which especially addresses issues facing
those who are widowed or divorced, who are care-
takers for sick relatives, or who have recently re-
entered the workplace. OWL meets the third Thurs-
day of every month. 6:30 p.m., *Burns Park Senior
Center, 1320 Baldwin. Free. For information, call
Mary Kincaid at 971-4784 or Emily Gardner at
769-8533.*

**★Pattengill & Bryant Elementary School Choirs:
Briarwood Holiday Music Series.** See 1 Saturday. 7
p.m.

★Tom Holden: The Kaleidoscope Series. This
local award-winning actor, frequently seen in Ann
Arbor Civic Theater productions, reads from
Dylan Thomas's *A Child's Christmas in Wales* and
other selected works. Coffee, tea, and hot choco-
late served. 7 p.m., *Kaleidoscope Books and Col-
lectibles, 217 S. State. Free. 995-9887.*

★Monthly Meeting: Ann Arbor Society for Origami.
All invited (children and adults) to learn about
and try their hands at origami, the ancient, elegant
Japanese art of paper-folding. Taught by master
paper-folder Don Shall. 7-9:30 p.m., *Slauson Mid-
dle School library, 1019 W. Washington. Free.*
662-3394.

★General Meeting: Ann Arbor Democratic Party.
Discussion topics include a city income tax, a com-
prehensive affordable housing plan, and evaluation
of City Hall operations and infrastructure. All in-
vited. 7:30 p.m., *Ann Arbor Community Center,*
625 N. Main. Free. 995-3518.

**"Best of the Midwest": MainStreet Comedy Show-
case.** See 5 Wednesday. 8:30 p.m.

FILMS

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1989). Through December 21. Award-winning nos-
talgic film about a young boy's fascination with the
world of movies. Italian, subtitles. Mich., 7 p.m.
"The Cook, the Thief, His Wife, and Her Lover"
(Peter Greenaway, 1990). Also, December 21. Bi-
zarre, violent, frequently disgusting tale of human

cruelty and greed set in a gourmet restaurant. Mich., 9:25 p.m.

21 Friday

★ **Family Film Program:** Ann Arbor Public Library. A 34-minute program of films for pre-schoolers. Includes an animated adaptation of Maurice Sendak's popular "Where the Wild Things Are" and "The Snow Man," a wordless tale about a young boy's dream of his snowman coming to life that features an exquisite orchestral score. Space limited; first come, first seated. 10 & 11 a.m., 2 & 3 p.m., Ann Arbor Public Library (3rd floor), 343 S. Fifth Ave. at William. Free. 994-2345.

★ **Weekly Meeting:** Jugglers of Ann Arbor. See 7 Friday. 3-6 p.m.

★ **Holiday Music Series:** Main Street Area Association. See 7 Friday. Tonight: Ann Arbor Suzuki Institute students perform in the Real Seafood Company restaurant. 6-8 p.m.

★ **Ann Arbor Symphony Orchestra:** Briarwood Holiday Music Series. See 1 Saturday. 7 p.m.

★ **Monthly Meeting:** University Lowbrow Astronomers. Speaker and topic to be announced. All invited. 7:30 p.m., Detroit Observatory, E. Ann at Observatory. Free. 434-2574.

★ **Monthly Meeting:** Ann Arbor Train and Trolley Watchers. Slide-illustrated presentations by club member Dick Andrews on "Vintage Railroad Images" and club member Evan Garrett on "Focus on Plymouth," a look at the CSX railroad in an era of transition. All invited. 7:30 p.m., St. Andrew's Episcopal Church basement, 306 N. Division. Free. 996-8345, 971-8329.

★ **"A Boychoir Christmas":** Boychoir of Ann Arbor. Boychoir founder Tom Strode directs this local ensemble of 30 boys in a concert of Christmas music. The program opens with the processional "Once in royal David's city" and concludes with John Gardner's "Tomorrow shall be my dancing day." Also, Gerald Hendrie's setting of "As I outrode this ender's night," John Rutter's "Donkey Carol," "The Little Drummer Boy," John Barnard's "Travellers' Tales," David Willocks's arrangements of "Away in a manger" (with solo boy soprano) and "Angelus ad virginem," the traditional "King Jesus hath a garden," and the Welsh lullaby "Suo Gan," the boy soprano solo from the movie "Empire of the Sun." The boy singers are supported by selected men singers, who provide the lower choral parts. Mark Smith accompanies on the church's 33-rank Reuter pipe organ. This popular annual concert usually draws a full house, so come early for a good seat. 8 p.m., St. Andrew's Episcopal Church. Free, but donations are accepted. 663-0518.

★ **"Comedy Doesn't Pay":** Bill Barr's Comedy Club. See 1 Saturday. 8-9:30 p.m.

★ **Steve Shaffer:** MainStreet Comedy Showcase. Also, December 22. Ann Arbor debut of this L.A.-based comic who appears frequently on network and cable TV. His material ranges from Mort Sahl-style comments on political headlines and reminiscences about his upbringing in a German/Italian neighborhood in South Philadelphia to musical parodies, including an impression of Chubby Checker singing the national anthem and a blues song about a seeing-eye dog. Preceded by two open-

ing acts. Alcohol is served. 8:30 & 11 p.m., old VFW Hall (below Seva restaurant), 314 E. Liberty. \$12 for reserved seating, \$10 general admission. 996-9080.

★ **Open Dance:** Parents Without Partners. See 7 Friday. 9 p.m.-1 a.m.

★ **Dance Jam:** People Dancing Studio. See 7 Friday. 10 p.m.

FILMS

MTF. "Cinema Paradiso" (Giuseppe Tornatore, 1989). Award-winning nostalgic film about a young boy's fascination with the world of movies. Italian, subtitles. Mich., 7 p.m. "The Cook, the Thief, His Wife, and Her Lover" (Peter Greenaway, 1990). Bizarre, violent, frequently disgusting tale of human cruelty and greed set in a gourmet restaurant. Mich., 9:25 p.m.

22 Saturday

★ **"Autumn Stars":** U-M Exhibit Museum Planetarium. See 1 Saturday. 10:30 & 11:30 a.m. and 2, 3, & 4 p.m.

★ **Portrait Drawing:** Ann Arbor Art Association. See 8 Saturday. 1-4 p.m.

★ **U-M Men's Basketball vs. Marquette.** 2 p.m., Crisler Arena. \$10. 764-0247.

★ **Ann Arbor Symphony Orchestra:** Briarwood Holiday Music Series. See 1 Saturday. 2 p.m.

★ **Steve Shaffer:** MainStreet Comedy Showcase. See 21 Friday. 7, 9, & 11 p.m.

★ **U-M Women's Basketball vs. Toledo.** 7:30 p.m., Crisler Arena. \$3. 764-0247.

★ **English Country Dance:** Ann Arbor Council for Traditional Music and Dance. Erna-Lynne Bogue leads traditional dances from England, with live music by David West and Heartsease. All dances taught; new dancers welcome. No partner necessary. Wear comfortable shoes and casual clothes. 7:30-10 p.m., Pittsfield Grange, 3337 Ann Arbor-Saline Rd. \$5. 663-0744, 994-8804.

★ **Swingin' A's Square Dance Club.** See 8 Saturday. 8-11 p.m.

★ **"Comedy Doesn't Pay":** Bill Barr's Comedy Club. See 1 Saturday. 8-9:30 p.m.

FILMS

MTF. "Bugs Bunny 50th Anniversary Celebration" (Warner Brothers, 1990). Also, December 23. Retrospective looks at the long-eared cartoon character's long career. Mich., 5 p.m. "Lawrence of Arabia" (David Lean, 1962). Also, December 23. Recently restored 70mm version of this epic about the legendary adventurer. Peter O'Toole, Alec Guinness, Anthony Quinn. Mich., 7 p.m.

23 Sunday

★ **"Stress":** First Unitarian Church Adult Forum. Discussion led by a speaker to be announced from Catherine McAuley Health Center. 9:30 a.m., First Unitarian Church, 1917 Washtenaw at Berkshire. Free. 665-6158.

★ **Ecumenical Service:** U-M Campus Chapel. This monthly service features singing of meditative music from the ecumenical community of Taizé, France. The music is interspersed with prayer, meditation, readings, and silence. All invited. 10 a.m., U-M Campus Chapel, 1236 Washtenaw Ct. (off Washtenaw one block south of Geddes). Free. 668-7421, 662-2402.

★ **First Singles:** First Presbyterian Church. See 2 Sunday. Today: Participants are invited to share their thoughts about Christmas. 11 a.m.

★ **Cassini Ensemble:** Jacobson's. Chamber music performed by this highly polished ensemble of local professionals. 12:30-2:30 p.m., Jacobson's, 612 E. Liberty. Free. 769-7600.

★ **"Santa on Ice":** Ann Arbor Parks Department. All invited to join Santa in skating to recorded music programmed by a DJ. Parents are invited to bring their cameras to take photos of their kids with Santa. Free candy canes. 1-3 p.m., Veterans Ice Arena, 2150 Jackson Rd. \$3 (youth ages 17 & under and seniors, \$2.50). Skate rentals (\$1.50) available. 761-7240.

★ **Senior Sunday Fun Bunch:** Ann Arbor Recreation Department Senior Adult Program. See 2 Sunday. 1:30-4:30 p.m.

★ **Children's Story Hour:** Kaleidoscope Books and Collectibles. See 2 Sunday. Today, Kaleidoscope co-owner Jeff Pickell reads Christmas stories and tells some of his own invention. 2 p.m.



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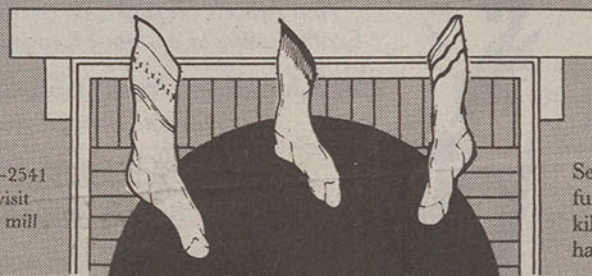
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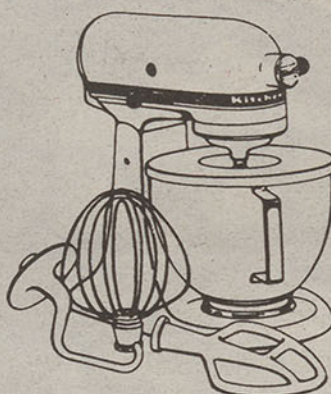


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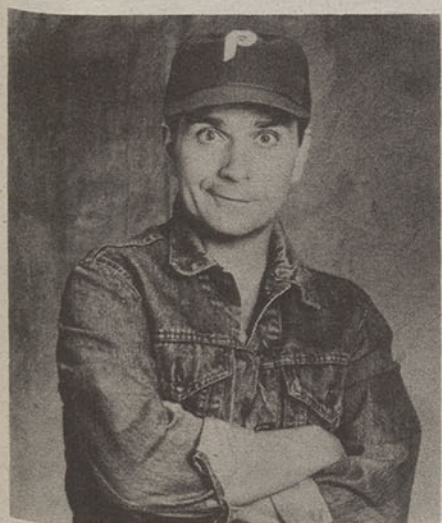
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EVENTS continued

★ **Ann Arbor Symphony Orchestra:** Briarwood Holiday Music Series. See 1 Saturday. 2 p.m.

★ **"Autumn Stars":** U-M Exhibit Museum Planetarium. See 1 Saturday. 2, 3, & 4 p.m.

★ **Bi-Weekly Run:** Ann Arbor Hash House Harriers. See 9 Sunday. 3 p.m.

★ **Greenhills Madrigal Group:** State Street Area Association Holiday Entertainment. See 7 Friday. 3-5 p.m.

FILMS

MTF. "Lawrence of Arabia" (David Lean, 1962). Recently restored 70mm version of this epic about the legendary adventurer. Peter O'Toole, Alec Guinness, Anthony Quinn. Mich., 2:30 p.m.

★ **"Bugs Bunny 50th Anniversary Celebration"** (Warner Brothers, 1990). Retrospective looks at the long-eared cartoon character's long career. Mich., 7:30 p.m.



The self-proclaimed "love goddess of comedy" and a big hit with audiences from coast to coast, comedian Judy Tenuta returns with her abominable accordion and her outrageous humor to the MainStreet Comedy Showcase, Dec. 28 & 29.

24 Monday

★ **Lessons and Carols:** First Presbyterian Church. The traditional program of scripture readings interspersed with sacred carols, anthems, and hymns performed by all five of the church's choirs. Donald Bryant conducts. All invited. 5 & 7:30 p.m., First Presbyterian Church, 1432 Washtenaw at Hill. Free. 662-4466.

★ **"This One's for You":** First United Methodist Church. Three Christmas Eve services for various ages. The **Family Worship Service** (7 p.m.) features music by the Cherub and Carol choirs, scripture readings, and caroling. The **Celebration of Christmas** (9 p.m.) includes communion and an updated telling of the Christmas story. The **Choral Candlelight Service** (11 p.m.) features music by the Chancel Choir, a meditation delivered by the church's senior pastor Alfred Bamsey, and caroling by candlelight. All welcome. 7, 9, & 11 p.m., First United Methodist Church, 120 S. State at Huron. Free-will offering. 662-4536.

★ **Annual Christmas Eve Service:** Zion Lutheran Church. Christmas anthems and carols performed by the Galliard Brass Ensemble (see 16 Sunday listing), with the church choir, harp, organ, and handbell choir. All invited. 10 p.m., Zion Lutheran Church, 1501 W. Liberty. Free. 994-4455.

★ **Festival Service Choral Prelude:** St. Andrew's Episcopal Church. Tom Strode directs the church choir and orchestra in Charpentier's Midnight Mass for Christmas Eve, a work for choir, strings, flute, and organ. The orchestra and choir also perform William Mathias's "Sir Christmas" and Peter Warlock's setting of "Balulalow," and the choir performs William Byrd's exquisite setting of "O magnum mysterium" for a cappella choir. Also, the church's St. Dunstan's Handbell Choir, directed by Alice Teachout, performs Christmas favorites. The congregation sings several Christmas hymns, accompanied by Strode on the church's 33-rank Reuter pipe organ. Followed at 11 p.m. by the Christmas Eve Festival Service. All invited. 10:15 p.m., St. Andrew's Episcopal Church, 306 N. Division. Free. 663-0518.

FILMS
No films.

25 Tuesday (Christmas)

"God bless us every one!"

26 Wednesday

★ **Weekly Vigil:** Interfaith Council for Peace & Justice. See 5 Wednesday. 12:30-1:30 p.m.

★ **"Buhrrr Blast":** Ann Arbor Parks Department. See 12 Wednesday. Today: Nerf Ball Hockey, a version of ice hockey using a nerf ball and brooms. Brooms and balls provided; helmets required. 4:15-5:15 p.m.

★ **"Suzanne's Place: A Weekly Artists' Meeting."** See 3 Monday. 5:30-7:30 p.m. Espresso Royale Caffe, 214 S. Main. For more information, call 747-8998 or 769-7468.

★ **Kirkland Teeple:** MainStreet Comedy Showcase. Also, December 27. MainStreet owner Teeple is a

somewhat manic observational humorist with a fondness for exaggerating everyday situations and emotions until they turn into something alarmingly surreal. He's a very gifted storyteller, with impeccable timing and an imaginative sense of dynamics. His material ranges from the maddening eccentricities of life in a town teeming with self-absorbed college students to his personal struggles to stay sane and sober. Preceded by two opening acts. Alcohol is served. 8:30 & 11 p.m., old VFW Hall (below Seva restaurant), 314 E. Liberty. \$10 for reserved seating, \$8 general admission. 996-9080.

FILMS
No films.

27 Thursday

★ **"Autumn Stars":** U-M Exhibit Museum Planetarium. See 1 Saturday. 2 & 3 p.m.

★ **"Kirkland Teeple":** MainStreet Comedy Showcase. See 26 Wednesday. 8:30 p.m.

FILMS
No films.

28 Friday

★ **Family Film Program:** Ann Arbor Public Library. A one-hour film program for elementary



Scottish folk-rocker Donovan, a 1960s icon, is making a comeback these days. He appears at the Ark, Sun., Dec. 30.

schoolchildren. Includes the Grimm fairy tale "The Fisherman and His Wife," the folktale "Rumpelstiltskin," the sea adventure "Burt Dow, Deep Water Man," and "Frog and Toad Are Friends," animated adaptations of five stories of friendship featuring Arnold Lobel's characters. Space limited; first come, first seated. 10 & 11 a.m. and 2 p.m., Ann Arbor Public Library (3rd floor), 343 S. Fifth Ave. at William. Free. 994-2345.

"Autumn Stars": U-M Exhibit Museum Planetarium. See 1 Saturday. 2 & 3 p.m.

★ Weekly Meeting: Jugglers of Ann Arbor. See 7 Friday. 3-6 p.m.

U-M Women's Basketball vs. University of Wisconsin-Milwaukee. 7:30 p.m., Crisler Arena. \$3. 764-0247.

Bi-Weekly Meeting: Expressions. See 14 Friday. This week's topics: "Experiences with My Intuition," "Imagine," and a third topic to be announced. Also, "Stew" (a mystery topic designed to stimulate the imagination). 7:30 p.m.

Spinning Stars Square Dance Club. See 14 Friday. 8-10:30 p.m.

"Comedy Doesn't Pay": Bill Barr's Comedy Club. See 1 Saturday. 8-9:30 p.m.

Judy Tenuta: MainStreet Comedy Showcase. Also, December 29. Dubbing herself "the love goddess of comedy," this acclaimed Chicago-area stand-up monologist devotes much of her outrageous humor to destroying (or at least humiliating) male egos and to promulgating her own religion, "Judyism," whose aim, she explains, is to "help you forget about your problems and think about mine for a change." She is known as much for her eccentric mock-glamorous outfits—evoking a "prom queen from hell," according to Marcia Coburn in her GQ profile of Tenuta—and her mock-musical accordion playing as for her wickedly barbed wit. Preceded by two opening acts. Alcohol is served. 8:30 & 11 p.m., old VFW Hall (below Seva restaurant), 314 E. Liberty. \$15 for reserved seating, \$13 general admission. 996-9080.

"Pre-New Year's Eve Dance": Parents Without Partners. See 7 Friday. 9 p.m.-1 a.m.

FILMS

MTF. "The Icicle Thief" (Maurizio Nichetti, 1990). Through December 31. Clever, multifaceted satire of the film industry and modern society includes a film-within-a-film spoof of Vittorio de Sica's classic "The Bicycle Thief." Italian, subtitles. Mich., 7:30 & 9:20 p.m.

29 Saturday

"Autumn Stars": U-M Exhibit Museum Planetarium. See 1 Saturday. 10:30 & 11:30 a.m. and 2, 3, & 4 p.m.

Judy Tenuta: MainStreet Comedy Showcase. See 28 Friday. 7, 9, & 11 p.m.

"Comedy Doesn't Pay": Bill Barr's Comedy Club. See 1 Saturday. 8-9:30 p.m.

FILMS

MTF. "The Icicle Thief" (Maurizio Nichetti, 1990). Through December 31. Clever, multifaceted satire of the film industry and modern society includes a film-within-a-film spoof of Vittorio de Sica's classic "The Bicycle Thief." Italian, subtitles. Mich., 5:30 & 7:20 p.m. "Akira" (Katsuhiro Otomo, 1989). Through December 31. Japanese sci-fi cartoon adventure flick. Mich., 9:10 p.m.

30 Sunday

★ "The Appalachian Service Project": First Unitarian Church Adult Forum. Slide show and discussion by Unitarian Church youth leaders Emily Bettencourt and Tom Hackley, along with teens who worked in Appalachia last summer. 9:30 a.m., First Unitarian Church, 1917 Washtenaw at Berkshire. Free. 665-6158.

★ First Singles: First Presbyterian Church. See 2 Sunday. Today: Princeton Theological Seminary student Cheryl Elfond discusses "Insights from a Trip to the Middle East." 11 a.m.

★ Senior Sunday Fun Bunch: Ann Arbor Recreation Department Senior Adult Program. See 2 Sunday. 1:30-4:30 p.m.

★ Children's Story Hour: Kaleidoscope Books and Collectibles. See 2 Sunday. Today, EMU African-American studies program chairman Ronald Woods,

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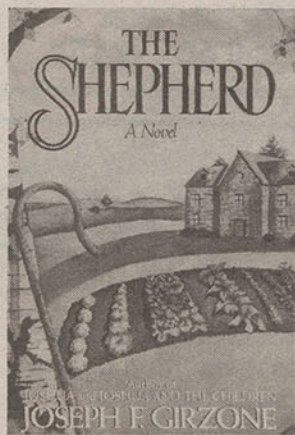
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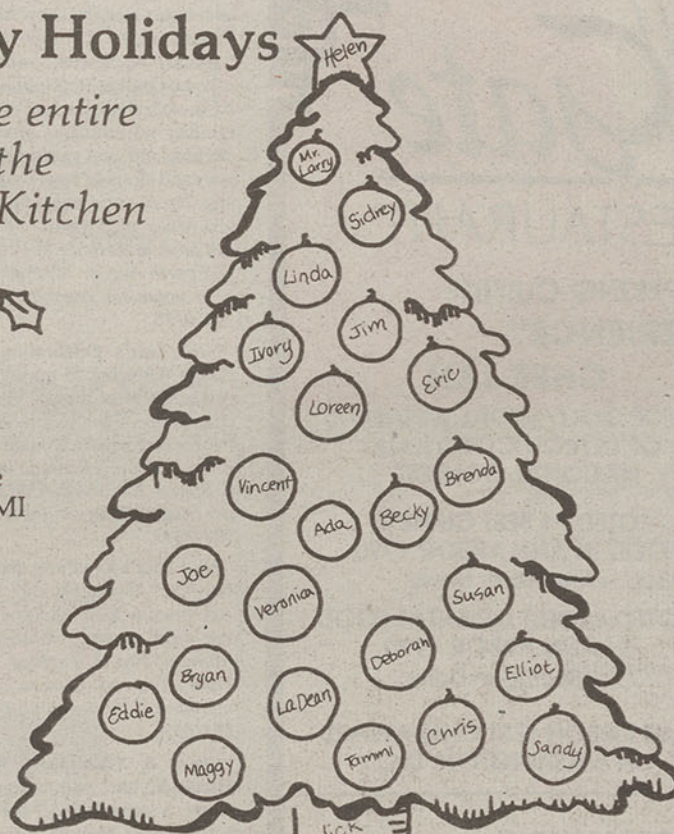
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U-M School of Natural Resources grad student Wendy Woods, and their children, Kiana, Nyima, Raleigh, Renan, and Jihan, recount and act out Kwanza stories. Kwanza is a mid-winter celebration rooted in African spiritual traditions. 2 p.m.

"Autumn Stars": U-M Exhibit Museum Planetarium. See 1 Saturday. 2, 3, & 4 p.m.

Donovan: The Ark. A Scottish folk-rocker with a quavering, somewhat sweet and ethereal voice, Donovan was one of the biggest stars of the 60s. His best-known hits include the hippie anthem, "Sunshine Superman," and its dark companion, "Season of the Witch," along with neo-folk songs like "Catch the Wind" and proto-New Age songs like "Mellow Yellow" and "Atlantis." After disappearing from the music scene for more than a decade, Donovan returned to performing in the mid-80s. His current repertoire includes a cross-section of his 60s hits and recent original songs. This is his first local appearance since he headlined the 1987 Ann Arbor Folk Festival. 7 & 9:30 p.m., The Ark, 637 1/2 S. Main. Tickets (prices to be announced) in advance at Schoolkids', Herb David Guitar Studio, and the Michigan Union Ticket Office; and at the door. To charge by phone, call 763-TKTS. For information, call 761-1451.

FILMS

MTF. "The Icicle Thief" (Maurizio Nichetti, 1990). Through December 31. Clever, multifaceted satire of the film industry and modern society includes a film-within-a-film spoof of Vittorio de Sica's classic "The Bicycle Thief." Italian, subtitles. Mich., 4:30 & 6:20 p.m. "Akira" (Katsuhiro Otomo, 1989). Through December 31. Japanese sci-fi cartoon adventure flick. Mich., 8:10 p.m.

31 Monday (New Year's Eve)

2nd Annual Community New Year's Eve Extravaganza: People's Food Co-op. A smorgasbord of fun activities for all ages. Includes cooperative games inspired by the New Games Tournaments popularized by San Francisco peace activist Stewart Brand, including nerf dodge ball and blanket rides around the gym. The Scrap Box's Ken Moore and Audrey Petzold are on hand with lots of fun "junk" and recyclable materials to use in making New Year's hats and noisemakers. Child care in the later hours includes showing the movies "The 5,000 Fingers of Dr. T" and the Disney adaptation of "Johnny Appleseed," while adults can dance to juke-box polka, funk, rock 'n' roll, and bluegrass. Also, volleyball, euchre, pinochle, and Pictionary. Healthy refreshments served. Wear comfortable clothing and gym shoes. Children should bring pillows and sleeping bags for movie-watching or dozing. 7 p.m.-midnight, Mack Elementary School, 920 Miller at Seventh. Tickets \$10 (children, \$5) available in advance at People's Food Co-op, 212 N. Fourth Ave. or 740 Packard. For free admission as a volunteer organizer, call Susan Mumm at 769-0286.

"New Year's Celebration": Ronald McDonald House. Dancing to music by a DJ. Preceded by chicken or beef dinner. Also, hors d'oeuvres and champagne. Cash bar. Door prizes & party favors. Proceeds to benefit Ronald McDonald House. 7:30 p.m.-1:30 a.m., Ramada Inn, 3205 Boardwalk (off S. State at Eisenhower). \$135 (\$125 by December 5) per couple. Reservations required by December 17. 994-4442.

"New Year's Eve Party and Sleep-Over": Ann Arbor "Y." Overnight care for children ages 7-12. Activities include watching movies and cartoons, a late-night supper, swimming, and more. 8 p.m. Monday-10 a.m. Tuesday, Ann Arbor "Y," 350 S. Fifth Ave. at William. \$45 (general activities members, \$20) per child. Preregistration required. 663-0536.

"Sheri & Champagne": Kerrytown Concert House. Sit back with champagne glass in hand and enjoy a cabaret-style evening of song. Singer-actress Sheri Nichols, a favorite Detroit-area performer dubbed "the Divine Miss N" by local critics, has made a specialty of musical theater repertoire from Gershwin to Sondheim. She is also well known for her Edith Piaf impersonations, displaying a vocal and emotional range worthy of the late great chanteuse. Nichols appears tonight with her longtime accompanist Richard Berent. 8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. \$15 & \$20. Reservations suggested. 769-2999.

Suzanne Lane and Friends: Bird of Paradise. Four sets of standards and pop tunes featuring local vocalist Lane, who is backed by a trio featuring Bird

of Paradise co-owner Ron Brooks on bass, pianist Rick Roe, and drummer George Davidson. The price of admission includes a light buffet and a champagne toast at midnight. 8 p.m.-4 a.m., Bird of Paradise, 207 S. Ashley. Tickets \$15 (couples, \$25) at the Bird of Paradise in advance and at the door. 662-8310.

Heywood Banks: MainStreet Comedy Showcase. Heywood Banks is the stage name of Howell native Stuart Mitchell, a very animated comedian known for his silly songs, prop humor, and sight gags. Since adopting the quietly psychotic Banks persona a few years ago, Mitchell has risen from a longtime regional favorite to an overnight national star, winning a national comedy competition at the Improv in L.A. and appearing frequently on cable TV. Preceded by two opening acts. Alcohol is served. 8 & 10:30 p.m., old VFW Hall (below Seva restaurant), 314 E. Liberty. \$25 for reserved seating, \$20 general admission. 996-9080.

John Roberts and Tony Barrand: The Ark. Longtime Ark favorites, these two English singers are renowned both for their unpredictable, prankish wit and for their total recall of numberless pub songs. Their repertoire includes English music hall songs, ballads, bawdy songs, drinking songs, parodies, and assorted humorous recitations. 8:30 & 11 p.m., The Ark, 637 1/2 S. Main. Tickets \$12.50 in advance at Schoolkids', Herb David Guitar Studio, and the Michigan Union Ticket Office; and at the door. To charge by phone, call 763-TKTS.

New Year's Eve Dance: Expressions. Dancing to recorded music played by a DJ. Food and mixers provided. 9 p.m.-1 a.m., First Unitarian Church, 1917 Washtenaw at Berkshire. Tickets \$13 in advance, \$15 at the door. 769-8682, (517) 784-3320.

Frank Allison and the Odd Sox: Club Heidelberg. Dancing to this immensely popular local rock 'n' roll band led by singer-songwriter Allison. Champagne, party favors. 10 p.m. (doors open at 9:30 p.m.), Club Heidelberg (above the Heidelberg restaurant), 215 N. Main. Tickets \$7 in advance at Schoolkids' and PJ's Used Records, \$8 at the door. 994-3562.

Trinidad Tripoli Steel Band: Rick's American Cafe. Dancing to reggae and calypso music by this popular Jamaican-born percussion ensemble that currently lives in Ypsilanti. 10 p.m. (doors open at 9 p.m.)-3 a.m., Rick's American Cafe, 611 Church St. Tickets (prices to be announced) at Rick's in advance and at the door. 996-2747.

George Bedard and the Kingpins: The Blind Pig. Dancing to this popular blues, rockabilly, and rock 'n' roll trio led by ace guitarist Bedard. Snacks, party favors. 10 p.m. (doors open at 9 p.m.)-4 a.m., The Blind Pig, 208 S. First. \$8 at the door only. 996-8555.

FILMS

MTF. "The Icicle Thief" (Maurizio Nichetti, 1990). Clever, multifaceted satire of the film industry and modern society includes a film-within-a-film spoof of Vittorio de Sica's classic "The Bicycle Thief." Italian, subtitles. Mich., 7 p.m. "Akira" (Katsuhiro Otomo, 1989). Japanese sci-fi cartoon adventure flick. Mich., 8:50 p.m.



John Roberts and Tony Barrand display their amazing repertoire of English pub songs in a concert at the Ark, Mon., Dec. 31.

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The mall glut hits home

Bad news for landlords, it's good news for small businesses

When new shopping centers open, worries about the impact usually focus on downtown. So far, though, the biggest losers in the flock of new centers popping up around town have been older shopping centers. As stores desert older centers for newer ones, places that once were hot traffic draws are pierced by drab rectangular holes.

Kroger will abandon Plymouth-Green this winter in favor of Traver Village, under construction on Plymouth Road next to Plymouth Mall. The fate of the space vacated by the brawny grocer was unknown at the end of October, but in the past, Kroger has held onto the leases of their vacated stores. When they bought the local A&P markets in 1983, Kroger continued to pay the rent on the empty Maple Village A&P store rather than surrender the space to a competitor. (It houses Dunham Sporting Goods now.)

"Obviously Kroger likes to do what they can to minimize competition," said Plymouth-Green owner Carl Brauer at the end of October. "There clearly could be an issue that has to be resolved. To speculate on that right now would not be appropriate. We're talking to people and we fully expect it to be open. We haven't excluded a nonfood usage if it adds to market appeal."

The new Oak Valley Centre, just south of I-94 on Ann Arbor-Saline Road, is taking tenants from two older centers. Highland Appliance leaves a Washtenaw strip store empty following its move to Oak Valley Centre. And JoAnn Fabrics will depart Westgate shopping center for Oak Valley, too.

Last and biggest, K Mart will close its undershopped South State Road store because it just isn't busy enough. When the store opened in 1980, it seemed reasonable to expect it would gather customers from housing in the Briarwood area and its own area, and from Saline-to-Ann Arbor commuters. Instead, its own area developed mostly industrial uses while Woodland Center, Cranbrook Village, the Colonnade, Meijer, and Oak Valley have made Ann Arbor-Saline Road the dominant axis for shopping. The South State Road K Mart building is up for sale, but if K Mart is right in thinking it's a wobbly location for retail, it could end up in the hands of an industrial user rather than a retailer.



J. ADRIAN WYLIE



J. ADRIAN WYLIE

As new shopping centers compete for tenants and customers, they're knocking some big holes in the centers that already exist. Kroger plans to desert the Plymouth-Green center this winter for a new store in Traver Village, and K Mart is closing its underutilized store on South State Road.

ugliness of the vacancies, several experts insist that everything is going to be OK. Commercial broker Doug Smith agrees that old centers risk some losses, but says it's only part of a cycle that will see them renovating and then recovering. "Obviously there's been a lot built," he says. "It was the sector with the biggest void. Real estate tends to always go that way. The office market did the same thing, because nobody knows what everybody else is doing. That's the imperfection of the market."

"Shopping centers only date back to the Fifties or later, but some have already undergone one or even two renovations. Real estate really does have depreciation—buildings age. Even if they're functionally useful, they get dated. Twenty-five years from now, someone will come in and redo the ones that are new today."

However worrisome the vacancies may be, future tenants may like them fine. Smith estimates that rents at the old centers are \$2 to \$3 a square foot less than rents at the new places. The experience of Oscar and Monna Maldonado, who used to own Maldonado's Mercantile on Packard, bears that idea out. The couple

That's not the end of the likely casualties. Recently, the *Ann Arbor News* revealed that Oak Valley's developer, Weatherford-Walker, has plans to build yet another new center, this one on Carpenter Road across from Meijer. At 250,000 square feet, Beechwood Centre will be smaller than Oak Valley (which has 385,000 square feet of retail space), but it's still good-sized. Target, Kohl's (another discounter in the Detroit area), and T.J. Maxx have signed on.

Is it too much? "I saw a trade journal article that says in 1968 there were four square feet of retail space for every man, woman, and child in the country," worries Richard Thompson of Collected Works,

"and in 1989 it had grown to sixteen square feet!"

Nevertheless, David Huntoon of Thompson Associates, a retail consulting company with Ann Arbor offices, isn't surprised. "One of the issues," he says, "is that big chains like Target look at Ann Arbor as a two-store market. They want two stores to make enough of a presence to compete well. Also, these plans were set in motion two or three years ago. Maybe today they wouldn't make the same decisions. Now, Carpenter Road is emerging as a retail location, with Best, Meijer, Showcase, Pace, and Weatherford-Walker."

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CHANGES continued

recently reopened as Maldonado's Used Furniture at Westgate shopping center after returning from two years in Texas. "We found something here at Westgate which we never have before," Monna says. "Vacancies give small stores a chance to start out. If people would get out there and open those businesses they've always dreamed of, they can do it this way. I was bitter when we left Ann Arbor, because I think there isn't enough help for small businesses. Our store recycles large objects—we're a service. I think a lot of people have great ideas that would be a service to the community if they could afford to open businesses." Thanks to the mall glut, more of them will have a chance.

Collected Works moves to Main Street

Is it the beginning of the street's new wave?

Richard Thompson's voice rippled with excitement when he announced, on the last day of October, that he and his wife, Irene Patalan, would be moving their original **Collected Works** store from its inviting white frame house at 325 East Liberty to a more generic but bigger, large-windowed, and more traveled location on Main Street. They have signed a lease for the **Al Nalli Music** space, owned by the Nalli family, at 317 South Main Street. The Nallis are moving the keyboard and guitar store into their "annex" at 312 South Ashley. At the time of the announcement, Thompson hoped to complete the move in time for *Midnight Madness* on November 30, in the thick of the holiday season.

It's not the family's first big news this year. In the spring they opened their second **Collected Works** store at the high-profile corner of State and Liberty. "We had a big conversation with our kids about how they're not going to see us much in the next few months," Thompson says, but that's his only regret. While some people will regret the absence of the Liberty Street store (its passing further weakens the fragile Liberty Street corridor between the State Street and Main Street retail areas), Thompson says "We've been looking at Main Street for some time." I was talking to Doug [Hornig] and Dave [Hirth] at Stein and Goetz. One of them said, "Your kind of shop is the next wave on Main Street."

Most consultants to the retail trade would agree that as discount stores hunker down at the borders of cities, downtowns will become increasingly distinguished by personalized specialty shops like **Collected Works**. The shop stocks natural fiber clothes with an ethnic edge—colorful clothes from South America, Indonesia, Afghanistan, Africa, and other

countries that still produce hand-woven and hand-dyed fabrics and handmade jewelry.

When they took the lease, Thompson and Patalan planned to move in January so they wouldn't disrupt holiday sales. But then they decided that if Main Street is indeed viable for their store, they should try the crucial and exciting season there. That meant moving over with the Liberty Street stock as quickly as possible. The old store occupied 1,000 square feet of sales space; the new one has about 2,600. They'll temporarily wall off part of it, then move the wall backward as they buy more stock.

"This move separates the two businesses and makes them more distinct," Thompson says. "We'll experiment with the stock to get what people want, like we do on State and Liberty. We're very organic about the whole thing. Maybe we'll change some, but we don't want to lose what we have here." **Collected Works'** price range will help fill the gap between Kline's, on the one hand, and other Main Street stores like Beth's Boutique, Ayla & Co., and Blair Shaw on the other.

When Thompson and Patalan opened the first **Collected Works** nineteen years ago, their stock was 50 percent gifts, but customers' enthusiastic response to women's clothing drove it in that direction. Thompson expects the Main Street store to do well in gifts, housewares, bedspreads, and life-style goods, so he'll be buying more of those for Main Street in the new year.

Briarwood's beauty shop with a difference

At the Body Shop, glamour takes a back seat to wholesomeness and virtue

Just what can **The Body Shop** skin and hair care products store, newly opened near the Briarwood grand court, do for you? Well, according to a deep-red poster in the window in October, it can "turn your armpits into charmpits." Chagall-like graphics show a man exuberantly and innocently holding up his arms as two female persons ecstatically sniff little hearts floating out from his underarms.

It's easy to tell, even without going in the door, that the Body Shop is bravely different and proud of it. It's one of about 500 corporate (as at Briarwood) and franchised stores in thirty-eight countries. Though it's new in town, many people already know about the Body Shop because its owner, Anita Roddick, has gotten lots of good press for her environmentally correct policies. Roddick opened her first store in Brighton, England, in 1976. She

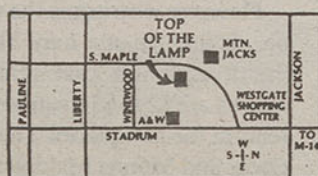
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A Body Shop brochure disclaims "the very concept of beauty"; it claims its products "cleanse, polish, and protect."

packaged her own products and gave small refunds to customers who brought in their plastic bottles to be refilled. (That policy is still in effect, with a five-cent refund on returned containers and twenty-five cents off products put in refilled containers.)

The Body Shop manufactures its own products. They say they use mostly vegetable and entirely biodegradable ingredients, eschew testing on animals, and encourage Third World countries to harvest products ecologically. Employees are obligated to spend a few hours per week on important community projects, and the company pays them at their regular salary rate for those hours. Ann Arbor salespeople are working with the Washtenaw Literacy Council and the Humane Society.

A company brochure lists one of several corporate principles as the promotion of "health rather than glamour, reality rather than the dubious promise of instant rejuvenation. The very concept of beauty is not one with which the Body Shop empathizes, underlining that the primary concern of the products should be to cleanse, polish and protect the skin and hair." If that sounds as austere and unglamorous as a diet spa at a Russian communal farm, the joyous store (and a smart little catalog for people who can't get to a store) sets things straight.

Products look delicious and sound delicious. Colored translucent soaps (\$2 a bar), for example, look like large jelly candies, and dewberry shampoo is made with seeds of the wild rose, raspberry juice, and the fragrance of dewberries. There's a line called "Mostly Men" (the "mostly" means women are allowed to use these, too). They include a face wash, a mud soap and mud shampoo made from "traditional Moroccan mud" (they make it sound all right), and shaving stuff. Despite the beauty disclaimers, there's a complete line of makeup in nice colors, and they'll put together gift baskets with any of their 350 products. The company began with only fifteen products, and they're about to add a whole lot more with a mother-to-be and baby line called "Mamatoto."

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Back from California, the Farha cousins have bought two restaurants

Rod and Jesse own Sottini's, while Muhammad and L.A. reconceive a yogurt shop

When he decided to give up cold meat sandwiches in favor of a Philadelphia chefs' school, John Shamiyeh sold **Sottini's Sub Shop** at 205 South Fourth Avenue to brothers Rod and Jesse Farha. John Sottini originally opened the shop in 1983. In the last few years it became known for evening poetry readings, but those happy events left with employee Nicky Jones, who also moved to Philadelphia. That's a loss, but there are some gains: the Farhas have added Middle Eastern foods to the menu, and they say they're buying higher quality meat.

The Farha family emigrated from Jordan to the U.S. ten years ago, when Rod was twenty and Jesse was fourteen. Dark-haired and shy, the brothers don't talk much, but they work hard. The shop is open from 9 a.m. to 7 p.m. Monday through Friday and 11 a.m. to 7 p.m. Saturday. But Rod Farha says, "We're willing to do more hours for special occasions. We make party trays and three- and six-foot subs, and we deliver. We like to work and make money," he adds with a laugh. "We don't go to bars. We spend time with our family." The extended family numbers about fifty people living in Pittsfield Township.

The sub shop's strong point is speed, made possible by a bare-bones operation. "We make it in front of your eyes. You always get out in five minutes or less no matter how busy it is," Farha says. "That's better than Domino's pizza—that's twelve minutes if you walk in." Sandwiches run from a half-sub (seven inches long) with ham and cheese at \$3.20 to a whole sub (fourteen inches) with corned beef and swiss cheese at \$6.50. A baba ghanoush sandwich, made with eggplant, yogurt, tahini, garlic, and parsley, is \$3. Baklava for dessert is another \$.89.

On the same day we visited Sottini's, we noticed a bright magenta and turquoise canopy on the State Street side of the little commercial island defined by Packard, State, and Hill streets. The canopy marks **L.A.'s Club Cafe**. The spot used to be a **TCBY** yogurt shop, but as a one-product outlet in a saturated market, TCBY's are having a tough time. The cafe is owned by brothers Muhammad and L. A. Farha. Muhammad Farha explained that L. A.'s

name is really Mureed. He got the nickname at Huron High School (Muhammad was president of the class of '86; L. A. graduated in '88). "He was a Casanova," Farha said, looking somewhat embarrassed and not a little proud. "L. A. is short for 'love always.'" His Casanova days are over, though. The brothers have married sisters Soraya and Aisha, and both couples have children.

"Our parents are from Jerusalem," Farha said. "We're a very close-knit family."

"Wait a minute," we said indignantly. "This all sounds very familiar. I've just heard it somewhere else."

"That must be my cousins," Farha said. "They bought Sottini's."

The four Farha cousins all tried life in California but decided it was too expensive there. They're price-conscious and hold prices down by working long hours. Soraya and Aisha work at L.A.'s too. A one-third pound hamburger with cheese and toppings is \$2.85; with twice as much meat it's \$3.45. A chicken salad sandwich on a croissant is \$2.85. French fries are \$.75 and chili, made on the premises, is \$1.75 a bowl. Yogurt shakes are made with fresh fruit and cost \$1.50 for a regular and \$2 for a large.

"We char-broil the burgers on lava rock," Farha says. "The flavor is different—you taste it. It's a juicier burger. It's healthier because it's not greasy. We get the meat from Knight's Market. We use kaiser rolls from the Yugoslavian Bakery in Detroit." Sign of the times: tuna for tuna salad is "dolphin safe" (caught without the nets that catch and drown dolphins), and the menu is printed on recycled paper.

Monna and Oscar Maldonado are back in town, too

After two years in Texas, their used-furniture store is now at Westgate

Monna (it rhymes with Donna) Maldonado, a gentle, sisterly person, is co-owner, with her husband, Oscar, of **Maldonado's Used Furniture** in Westgate shopping center. The peripatetic store first opened in 1983 as a baby's and children's second-hand furniture shop in the tiny frame house at the back of what's now Zingerman's patio. When Zingerman's bought the building and turned it to deli use in 1985, the Maldonados moved the business to a house at Packard and Wells next to Ann Arbor Pet Supply.

In 1988, they packed up their inventory and their twin sons, Tom and Dave (now seven years old), closed the shop, and



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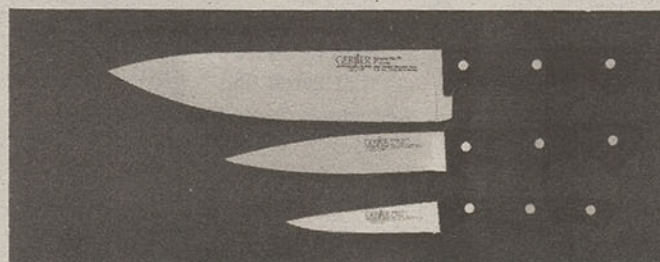
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home port



J. ADRIAN WYLIE

Monna Maldonado was amazed at how much easier it's become to rent store space during her two years away. Her revived used-furniture store ended up in Westgate.

moved to the Texas panhandle to be near Oscar's Mexican-American family. (Monna figures her family is a little bit of everything. She has been told that her name, which she shares with her maternal grandmother, is Indian and that she is one-eighth or one-sixteenth Indian.) "The kids got to know their family in a way they couldn't have otherwise," Monna says. "Their *abuelo*—grandfather in Spanish—is real old, but he got to know them. A lot of Ann Arbor people got to know them too—they ran the store with us."

The Maldonados opened two used-furniture stores in Texas. This summer they sold one to Oscar's brother, closed the other, and returned here. "We came back because we really wanted to," Monna says. "It was just pure missing Ann Arbor." With new malls stirring up competition for tenants, they were happy to find they could afford a spot in Westgate.

The store—in this version, it has a mix of baby and family used furniture with emphasis on the latter—is in the side wing of the shopping center behind Mountain Jack's, next to the Westgate Animal Clinic. Even though the Maldonados advertised only in classified ads, old customers are finding the store. "They call up and ask 'Where are you? Why did you leave?'" Monna says with pleasure.

"We were trusted by people. If there was a problem [with an item], we let them know. A lot of people called us McDonald's—they didn't really read the name."

Store hours are 10 a.m. to 6 p.m. Monday through Saturday and noon to 5 p.m. Sunday, but the Maldonados work twelve-to fourteen-hour days. "Even when we're not open we're busy," Monna Maldonado says. "There's bookkeeping, cleaning, repairing, hauling, heavy lifting. . . . It's very hard work, but we love it."

In October, items ranged from inexpensive baby toys to a hand-painted antique wardrobe at \$595. The wardrobe comes completely apart and is easily reassembled because it's made with pegs and wedges instead of screws and nails. Maldonado is as delighted with it as a child is with a tall tower of blocks. She's studying up on antiques so she can deal with them knowledgeably. A used Panasonic boom box is \$28, a baby swing is \$18, dinette sets start at \$48 ("They're always complete," Maldonado says, "with four chairs or whatever they're supposed to have"). A crib is \$62 including its mattress. Even shortly after its October opening the store had a reasonable inventory, but Maldonado wants to do a lot better than that: "We hope," she says, "to fill it up so full it will be difficult to walk around."



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CHANGES continued

Oak Valley's opening salvo

*Its big guns include
Target, MC Sporting
Goods, and OfficeMax*

Retail leasing agents treat the strategies of chains like Target very respectfully. The agents say the big companies study the demographics of an area before deciding to come in, and they seldom make a mistake.

If Target thinks Ann Arbor has room for two more big discount stores—one in Oak Valley Centre and the second in the forthcoming Beechwood Centre—agents are inclined to agree. Target is so big in Minneapolis, its headquarters city, that billboards around town bear a poster with a target pierced by three colorful three-dimensional arrows and *no* words.

Part of the Dayton Hudson Corporation, the "upscale discount store" chain has 400 stores spread over thirty-one states. Michiganders will find it similar to Meijer stores, with everything from hardware to clothes, but minus the groceries and the around-the-clock hours. Although it's a self-service store, there are plenty of employees around wearing bright red vests with tags that say, "Ask me. I like to help." A small food area near the entrance sells genuine frozen Cokes; they'll make them half cherry and half regular for a terrific antidote to the rigors of shopping.

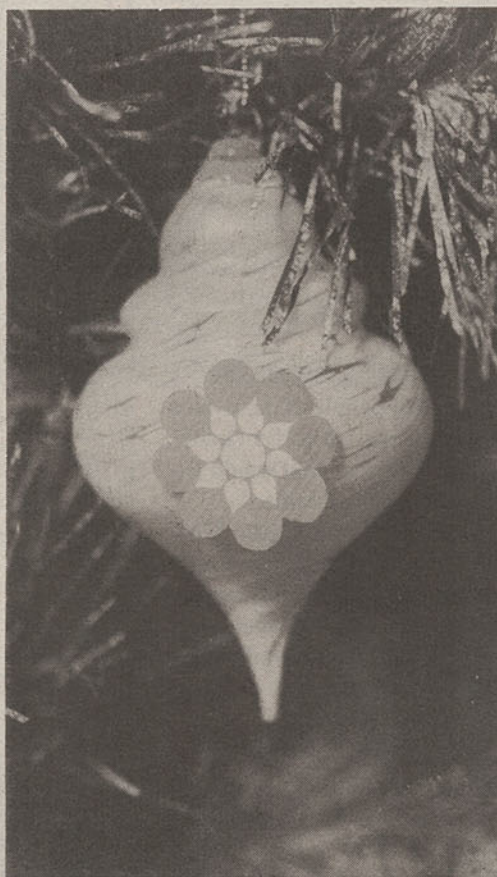
More stores will be opening over the next few months at Oak Valley. In early November, Target had been joined by MC Sporting Goods, Leewards, OfficeMax, and Dot's.

MC Sporting Goods has just about every kind of equipment and clothes for everyone from hunters to baseball players. "I'm from Chicago," says manager Mindy Brown. "They're everywhere there. They're great—I mean Highland and MC in the same mall . . . I was surprised there wasn't one in Ann Arbor already. We have big sales every month, and we guarantee the lowest price in town. This is a new look for MC—blue and white tile—I think it's pretty sharp for a sporting goods store."

Leewards (an employee at the store says the name was inspired by the Leeward Islands) sells craft supplies on the order of those at Frank's Nursery and Crafts. (They also sell strongly scented candles and potpourri, which can be hard on people with allergies.) They carry: flowered, lacy, fluorescent, and paisley ribbon; framed prints with sentimental and endearing themes like ducks and gnomes and ballerinas; counted cross-stitch kits; knitting and crochet yarns; dollhouse kits; tons of Christmas decorating items; and lots more. Thursdays are senior citizen 10 percent discount days. Organizations can consult the manager for discounts, too.

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Everything at **Dot's**, a price-ceiling women's wear shop, is priced at \$10 or less. Although the sixty-store Cleveland-based chain is growing rapidly, vice president Bob Mead says, "There's actually a fallout in this [price-ceiling] industry." The reason varies, he says, but in many cases the weak stores are mom-and-pops with inadequate capitalization and low quality. "In our stores, we stress we go only with first quality." Apparently the stock can change quickly. In early November the store had a huge number of blouses and sweaters, along with skirts, slacks, jackets, and accessories.

How do they keep everything at \$10 or less? "You have to be real creative," Mead says. They order some products, but for the most part they look for "overboughts," including name brands. Sizes range from petites to size fifties. Bags have the letter *o* in the store's name printed in white with four white circles placed symmetrically in the center so it looks like a button. Clever logo it seems, but an employee at the store says decisively, "It's not a button; they're just dots."

Hours at Oak Valley Centre are not uniform. Though most stores cover the hours between 10 a.m. and 9 p.m. Monday through Saturday and noon to 5 p.m. on Sunday, the opening hours vary between 8 a.m. (OfficeMax) and 10 a.m. (Dot's), and some have longer Sunday hours—Leewards and Target are open Sunday from 10 a.m. to 6 p.m., and Target's hours on the other days are 9:30 a.m. to 9:30 p.m.

After only two years in business, Cleveland-based **OfficeMax** has forty stores and hopes to open 110 more by the end of next year. It's a deep-discount office supply store selling about 6,000 items. Each cash register receipt shows savings between list price and the OfficeMax price; a receipt for a rotary card file says the item would have cost \$30.25 at list but cost \$20.94 at OfficeMax, for a savings of \$9.31. They keep prices low, manager John Miller says, by purchasing large quantities directly from vendors. "Our target market," he says,

"Fax machines are what people are coming in for now," says OfficeMax manager John Miller. "People wonder how they did without them."

"is the small office owner with fifteen to a hundred employees, and the home office—everyone has one, whether it's professional or bookkeeping. It's an untapped market. Fax machines are what people are

coming in for now. People wonder how they did without them. Prices are coming down. You can get one for three hundred and ninety-nine dollars."

Also, with prices down and fewer people doing without them, you can get a computer with a hard-disk drive right off the shelf for \$999 and another \$189 for a monitor. The store offers services, including photocopy, postal service, and UPS, custom ink-stamps and printing, and computer and typewriter repair. Miller acknowledges the store will be hard on smaller office supply stores.

Things are looking up at Capitol Market

John Kokales has new partners, new optimism, and soon a new location

At an October forum on downtown vitality co-sponsored by the citizens' planning group Ann Arbor 2000 and the U-M, participants remarked on the need for a downtown grocery store. But downtown *has* a grocery store—apparently it has become invisible of late. That store, the **Capitol Market**, has weathered the up-and-down changes on Fourth Avenue and is now looking toward another up.

When John Kokales and a partner bought the Capitol Market in 1955, it was located at Fourth Avenue and Washington, where the parking structure is now. In 1965 Kokales moved it to its current spot at 211 South Fourth Avenue, between Liberty and Washington. For the next ten years or so, it continued its position as a high-quality shop with an exceptionally fine wine department for its time. (It predated most of Ann Arbor's top wine shops.) Before women's lib put them to work, matrons stopped by for groceries before heading home after a day's shopping. With the coming of Briarwood, downtown—and especially Fourth Avenue—declined. Stores like Delux Drapery moved from the avenue. An adult bookstore moved in. The street became shabbier and shabbier. Capitol Market, in imperceptible steps, began selling cheap wine to a new clientele of street people. Eventually the market, shrunken in size, lost its old clientele, much of its upscale inventory, and its self-confidence. "Times change," Kokales says.

He hopes times have changed again. He has two new partners, Raj and Sue Bhatia. The Bhatias moved here from Utica, New York, anticipating a renaissance of the

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CHANGES continued

venerable grocery and, eventually, complete ownership. "This is a totally new business for me," says Raj Bhatia. "I have a background as a banker. I've been involved with several businesses. This one is totally absorbing. You think it's just things on a shelf, but you're in constant contact with customers."

Kokales benefits from the Bhatias' young energy. They benefit from his experience. But it's the promise of renovations on Fourth Avenue that has them all humming. Developer Ed Shaffran has been planning to redo the block of buildings of which Capitol Market is a part. The street has already been strengthened by new businesses, including antiques, galleries, specialized books, fine fabrics, sporting goods, and restaurants. When Shaffran's work gets done, the market will move into shiny new quarters a few doors south of its present site. So far, Shaffran's Fourth Avenue ideas have not metamorphosed into done deeds, but he says he has money available for the market, though not yet for the rest of the complex. He's waiting for Kokales and the Bhatias to submit their precise plans. At the beginning of November, they said they were just doing the final touches.

Capitol Market employees "called us both 'Boss,' so we both turned around all the time," says John Kokales's new partner, Raj Bhatia. "I decided it's his title—it's his traditional place."

Awaiting their anticipated new place, the co-owners have cleaned up and reorganized the market on a make-do basis and are rebuilding the wine stock. They're also sorting out their respective titles. Bhatia respectfully uses the sternly descriptive name "Boss" for Kokales. The employees "called us both 'Boss,' so we both turned around every time," he explains. "I decided it's his title—it's his traditional place."

Kokales isn't kidding himself about the noncompetitive position of downtown grocery stores as major grocery shopping destinations and is reconciled to a convenience store approach. Prices are necessarily higher; inventory is necessarily limited. "We cannot be Kroger's or Meijer's," he says. "We're for convenience foods that you can take home or microwave here. We have wrapped sandwiches—we keep searching for the best ones. Our customer base is office people and visitors to downtown. We've changed our hours so people can get breakfast doughnuts and rolls. It was ten a.m. to one a.m. Now it's seven a.m. to one a.m., Monday through Saturday. We're doing the best we can," Boss says. "The rest is up to the consumer."

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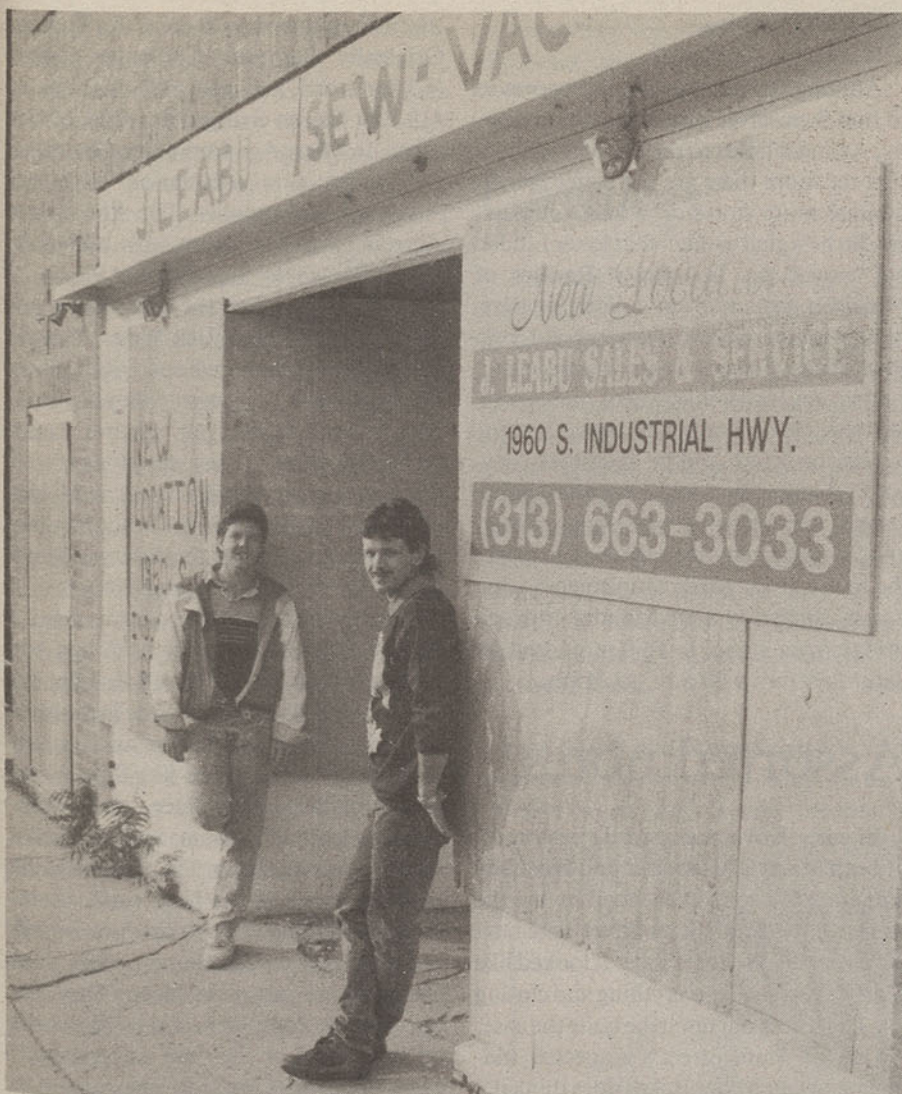
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Gene Leabu (left) and Dan Gentry at J. Leabu's old building.

Farewell to William Street

Displaced by the library expansion, J. Leabu heads for South Industrial

At twenty-eight, strapping Gene Leabu hardly seems the kind of guy to spend his time at a sewing machine or any other domestic appliance; a motorcycle might be more appropriate. But a motor is a motor, so Gene and his younger brother, Dan Gentry, are perfectly happy running **J. Leabu Sales & Service** for their dad, John Leabu. ("It's pronounced le-BOO," Gene answers, allaying our longstanding uncertainty. "I always say, 'a French ghost.'")

Leabu's normally laid-back temperament was ruffled the day we chatted with him in late October. He had just returned from his last visit to 319 East William, which for thirty years had been home to the family's sewing machine and vacuum cleaner business. The building was about to be demolished as part of the Ann Arbor Public Library's expansion. Accordingly, in October, the Leabus moved their business to Colonial Lanes Plaza at 1960 South Industrial.

"I didn't think it would bother me," he says of the old building's surrender. "A lot of people were bummed about it. I walked around there this morning, then I walked back in for one last look. I did that three times. Our store started forty-one years ago in the three hundred block of West Liberty. Thirty years ago it moved to

East William. Before that, the building had an organ store, and before that a mom and pop grocery. It was moved there at the turn of the century. I don't know where it came from. I'm not going to miss the art fair, but I am going to miss the diversity of people. *Wow*, the things you saw down there!

"I'm not going to miss the art fair, but I am going to miss the diversity of people. Wow, the things you saw down there!"

"This is a much nicer store. The sales floor is doubled and we have parking. Once we get it set up, it'll be nothing but advantageous for our customers. We're open nine to six Monday through Friday and nine to three Saturday. We're doing free pickup and delivery, and we'll do road service for factories. There's a lot of industrial machines around here. We're pretty much the industrial place. Repair is an interesting business.

"We sell Pfaff. It's our main line. And we sell Riccar. Vacuums—we sell Hoover, Eureka, and Sharp. We sell new and re-conditioned of both.

"Look at this [sewing] machine here. It can do all sorts of things. It's kind of cool. The feed dog moves in eight directions. You just punch in a number and it sews by itself, so you can see why it's interesting. It costs over two thousand dollars, and we sell a lot of them. I sold two yesterday. We've been in business forty-one years. You don't do that blowing people off!"

At Lamp Post Plaza, a new jeweler and an upwardly mobile rarities shop

Nishan Artinian strikes off on his own, while Peter Linden moves upstairs

Meticulous Nishan Artinian is happy to think that his fine new shop, **Artinian Jewelers** at Lamp Post Plaza, may in the future be a good business for his four-and-a-half-year-old son, Zachary, to run. "But if he doesn't, that's all right," Artinian says. He didn't come by a business as easily as Zachary, with good luck, may. He worked his way up, methodically and conscientiously. Born in Turkey, Artinian and his Armenian-born parents came to the U.S. when he was fourteen. His aunt, Kinar Arslanian, who already lived in Ann Arbor, sponsored her sister's family. "I can't emphasize enough the importance of my aunt. She signed for us," he says.

His aunt helped him get his first job, too. It was at a chain jewelers, and he started out as a cleanup person. "Then I was promoted to the service desk," he says. "I learned minor repairs. Then I was promoted to junior sales—that meant I could sell gifts and gold. Then I was promoted to sales—to jewelry, diamonds, and everything. Then I was promoted to assistant manager, and I became a diamondologist. Then I was promoted to manager. I was a manager for seven or eight years." Management changes at the jewelry store set Artinian off on his own path.

The shop carries a wide selection of jewelry—diamonds, pearls, gold, platinum, and silver—many with cat motifs. There are also gift items like crystal goblets, decanters, and bowls, lighters, silver pen and pencil sets, and collectibles such as elaborately decorated porcelain clowns.

Most of the year Artinian will be open from 9:30 a.m. to 6 p.m. Monday through Saturday (to 8 p.m. on Thursday). Holiday hours will be longer.

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CHANGES continued

Although some store owners are peeved to find themselves with competition nearby, Artinian holds to the broader wisdom that the more there are the better for all, because more stores draw more customers. So he's glad enough that Peter Linden has moved his **Investment Rarities of Michigan** upstairs from a nicely mysterious but obscure downstairs spot at Lamp Post Plaza. Linden deals in rare coins, stamps, and other investment-quality collectibles. He always has some antique jewelry on hand, and he also stocks new gold chains, fine old watches, other jewelry items that take his fancy, china, and, he says, "anything that will help pay the rent." It's a good complement to Artinian. Linden is open Monday through Friday from 9 a.m. to 5:30 p.m., and on Saturday from 9:30 a.m. to 2 p.m.

Assorted notes

In early November, steady customers of both **Marty's Menswear** and **His Lady Apparel** got letters in the mail saying the stores at 310 South State Street were having a very big "sellout" sale. It looked like Marty's was selling everything and closing up. That turns out not to be quite the case.

One of State Street's respected old-timers, owner Marty Busch does think it's time for retirement, but not for closing the shops. When his big sale began, Busch had plans to sell his two stores, but not all the arrangements had been made. He held the sale anyway, figuring that if the plan didn't go through, he'd just stay on until it did, because he figures the deal will get done eventually. "I'm reducing my large inventory to a point where the newcomers are best able to support it," Busch says.

"I've been on State Street for thirty-seven years. I started working for haberdashers when I was in high school," Busch says. He worked for George Wild before buying what was then Saffel and Bush in 1969. He expanded the men's store in 1975, and expanded again to add women's wear in 1978. "Over the years, the clothing business, like any business, has become more competitive, but we're a specialty shop and take care of our customers in every way, so we have a loyal following. We don't go way out on fads, we stick to the classics—updated classics—and we stay with quality, moderate to better."

"I was unexpectedly forced to move by a terrible financial and legal situation," says Constance Bassil, owner of the **Art Deco Design Studio**. Rising out of the rubble of eviction from 116 West Washington, Bassil moved her period antiques to 207 East Washington. It's the same store, same hours (11 a.m.-6 p.m. Tuesday through Saturday), same side of the same street, "but now I'm next door to Metzger's instead of the Old German," she says. "It's viewed by me as a renaissance. It's going to be stupendous."

With the computer business changing as fast as it does, it's not surprising to hear

that a computer store is on its third name. Originally Complete Computer Center (C3 for short), and next AC3, the store at 413 East Huron changed its name, in October, to **MicroAge Computer Center**, to reflect its new association with an Arizona-based supplier. The Ann Arbor store is part of a group with outlets in Grand Blanc, Novi, and Mount Pleasant. All four have taken the new name, according to president Rick Weir. "MicroAge is a seven hundred and fifty million dollar business," he says. "They have vigorously and aggressively taken a value-added direction. They supply us with IBM, Apple, Hewlett-Packard, and Compaq. They're so big that the vendors subsidize product specialists for their own brand inside the MicroAge organization."

Why would anyone buy a computer at a full-service store when they can buy one for less off the shelf at Toys R Us? For the added value, Weir says. "The industry is splitting, with the high road and the low road. You've got places like Soft Warehouse, modeled after Pace—their warehouse is their showroom, and they sell a lot of boxes real cheap. The alternative is a training center with a large staff. Stores are either adding value to products or selling a lot real cheap. Some people want cheap, or are just plain cheap. They buy one of those computers and it either ends up in a closet or they call us for help." Most of his sales are to businesses and to professional organizations like schools. Those places often need new computers integrated into existing systems, and custom consultation, software, and training—that's the added value.

Why would anyone buy a computer at a full-service store when they can buy one for less off the shelf at Toys R Us? For the added value, Rick Weir says.

Competition in the business is formidable. "I was just in Chicago at the board meeting of our industry association," Weir says. "The northeast market is really buffeted and the West Coast is hit hard. We had problems in the Midwest in the early and mid-Eighties. I hope that was it for us. We did twelve million dollars during the fiscal year ending in October; that was our best year ever."

Travel 2000 opened near the Briarwood Hudson's this fall. It's an eight-store-and-growing chain based in Lansing. Partners Burt Altman and Steve Latham used to run small department stores, but they decided in 1984 that the time was right for specialty shops. Many travel specialty shops carry only expensive lines, Altman says, but Travel 2000 displays a wide price range in order to fit comfortably within the purse strings of 70 percent of the population—which is probably more like 80 to 90 percent of mall customers.

The store has all sorts of travel paraphernalia—suitcases in various materials,

including flowered jacquard fabrics, clocks, briefcases, wallets, umbrellas, plug converters, and all kinds of gadgets to make life on the go simpler. A scarf holder looks like an oversized plastic light filament, there's wrinkle spray, bags for people who have a hankering for lots of little compartments, snap-on padlocks, suitcase straps, clotheslines, currency converters, and suitcases from those big-name companies that are almost synonymous with travel, including Samsonite, Hartman, and American Tourister.

□ □ □

Almost as soon as Monroe Ltd. left 303 South Ashley, **Liberty Street Antiques** moved in. The new business is headed up by Gloria Oviatt, who is running it along the lines of an antiques mall. Oviatt put together the idea, but it's a group endeavor. "What I've done is leased the building and then I have asked friends to bring their things in and stock the shop, in addition to my own things," she explains. The building, at the corner of Liberty and Ashley next to the Ann Arbor Art Association, was built as a gas station in 1925. It looks small from the outside but it actually meanders back parallel to Ashley and has several rooms; each dealer has one. Its front patio, brick walls, big windows, and ambling two-level layout make it as charming a place as an antique store could hope for.

A petite blond woman with the sort of four-wheel drive to tenaciously pursue any antique-hunting lead, Oviatt plans to put in many hours at the store. Regular hours are planned as 11 a.m. to 6 p.m. seven days a week; holiday hours stretch that to 9 p.m. But other members of the group will run the shop in rotation. Oviatt needs time off for buying (the antiquers' addiction) and to run her other business, Ann Arbor Estate/Moving Sales. "With estate sales, I'm hired to go in and price everything in the house and then put on a three-day sale," she says. "This business is basically an offshoot of that." Antiques at the store range from tiny doodads to linens and quilts to big painted cupboards.

□ □ □

Beth Caplan decided to go back to college in Colorado, so she sold **Basket Ovarations** at the Main Street end of the South Main Market to Suzanne Brannan. "I've been looking for a business of my own for a couple of years," Brannan says. "This fits my personality—I studied business and art. It's fun celebrating with other people their happy occasions. It's an upbeat business."

The showroom is an exhibit of baskets that belong in sugarplum-fairy sorts of dreams. A big workroom downstairs holds a glittering supply of colored tissue, foil, cellophane, and Mylar papers; reflective, multicolored, ribbed, and satiny ribbons; baskets in many shapes; plastic and foil balloons; and gifts including sparkling cider, wine, champagne, cookies, chocolates, mixed nuts, crackers and cheese, and toys. Brannan makes fruit baskets for \$20 and up. A hot-air balloon basket looking lofty with a forty-inch balloon is reminiscent of Babar stories and grown-up fantasies, too; it costs \$40

when its basket is stuffed full of goodies. Brannan delivers baskets locally or by UPS for long distance.

Closings

Just last February, all bright and hopeful, Herschel and Kristi Herrick opened the **Maple Miller Market** in the pocket-sized Maple Miller shopping center that takes its name from the nearby intersection. By October, the market was grimly closed. "It required a product change," says Bob Maulbetsch, the center's landlord and a backer of the store. "They just didn't have the capital to do it. Hopefully we're going to find a new operator." The store carried fresh produce, meats, and fish, and a smattering of packaged foods.

□ □ □

Lisa Sinelli and Steve Kreuser's wedding was only two weeks away, in mid-October, when Lisa's brother Joe went to

Four Seasons Formal Wear at Briarwood to be fitted for his rented tuxedo. It, along with five more for the other male members of the wedding, had been ordered beforehand and a deposit made. But Joe didn't get fitted that day because the store was locked up tight. When Lisa heard that, she quickly dialed up other stores in the Four Seasons chain. Alas, she got a taped message saying the lines had been disconnected.

Just when the members of the wedding were getting into high dither, Sinelli learned from Briarwood management that Marty's Tuxedo Junction, a part of Marty's Menswear on State Street, was coming to the rescue. Marty Busch, owner of the store, says his very competent supplier, Steve Petix, stepped in, absorbed the debt incurred by deposits left at Four Seasons, and arranged to have the tuxedos supplied through Marty's. A properly attired wedding party accompanied the pair, who were wed on a sunny November third and immediately began living happily ever after.

—Lois Kane



The Selo/Shevel Gallery at 335 South Main underwent mitosis at the end of October. Having moved from its original home at 329 South Main last summer, the gallery opened a second shop up the block at 301 South Main. Elaine Selo and Cynthia Shevel purchased the gracious corner building at Main and Liberty that used to house Hutzel's Women's Apparel. Its new name is Selo/Shevel . . . at Liberty. The first shop at 335 carries jewelry and small glass objects. The newer shop carries contemporary and ethnic crafts ranging from a tiny wooden box at \$5 to an African bird sculpture that's five feet tall with a five-foot wingspan at \$7,000. Big beautiful windows, which for many years Hutzel's kept shrouded in thick curtains, practically bring the shop outside.

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Ann Arbor News

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Dancing • Acts by Comedy on Main Street
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(2 days/1 night)



(includes two toppings)

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weekends)

\$49⁹⁵
plus tax

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Artichoke Pate with Hazelnuts

Wild Rice-Ricotta Fritters

~ Soup ~

your choice of

Spinach-Havarti

White Bean & Sweet Potato

~ Entree ~

your choice of

Asparagus Strudel

Tofu Teriyaki

Tortellini with Wild Mushroom Sauce

Eggplant Savoy

~ Dessert ~

your choice of

White Chocolate Raspberry Mousse

Raspberry Sorbet with Peach Sauce

\$22.95 per person

\$19.95 without
champagne

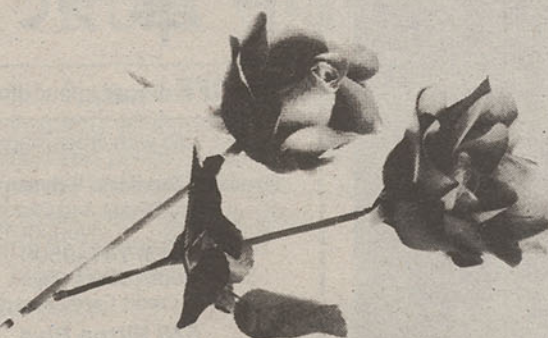


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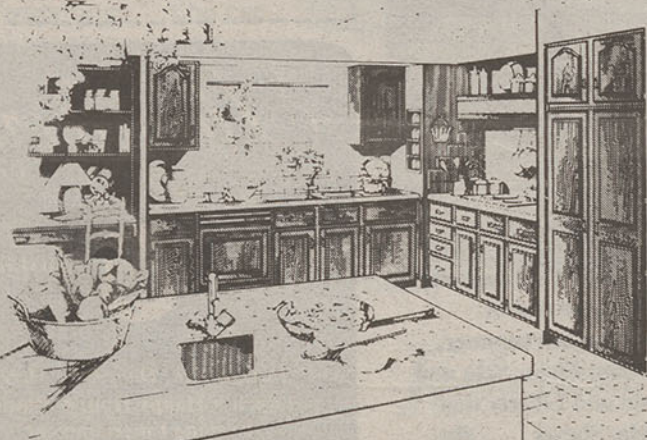
Is A Rose Always A Rose?



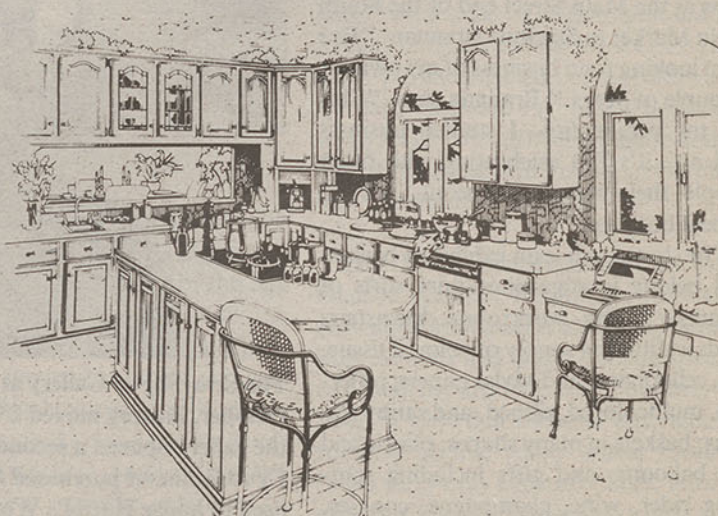
Several yesterdays ago it was safe to say "A Rose Is A Rose Is A Rose." Today, we're faced with flowers of different petals.

The rose on the left is indeed a rose. The rose on the right is man made—of silk. See the difference?

You can't always see the difference in kitchens either. That's why you need to invest some time examining Merillat Kitchens in our KSI Showrooms. We will demonstrate how Merillat craftsmanship is more than skin deep—the many innovative features such as the Whisperglide® Roller Drawer System—and best of all how Merillat gives you the custom look without the custom price tag.



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Holiday shopping in Detroit

Beyond Eastern Market and Trappers Alley to Harmonie Park, Elizabeth Street, and the New Center

Holiday shopping in Detroit? It's not only possible but enjoyable. Contrary to the popular impression, retailing in Detroit isn't dead. It's just scattered in pockets that can be hard for outsiders to find. There are beautiful light displays along Woodward and Jefferson and on Grand Boulevard in the New Center, and a surprising number of seasonal events.

Occasional shopping in Detroit is a real way nonresidents can support the considerable positive energy in this great and troubled city, which has been on the cutting edge of American industrialization and its aftermath. Any purchase helps the city (through employment, rents, and sales taxes), even if you shop only at chain stores like the ones in the Ren Cen and the New Center. But Detroit has far more interesting things to offer. It can be an exciting discovery for suburbanites and country people to realize that they can have a wonderful time shopping for unusual foodstuffs, gifts, handcrafts, and art—often at remarkably affordable prices.

Detroit offers a range of goods that's possible only in very large cities with diverse ethnic makeups. The Detroit area has big populations of African-Americans (about three-fourths of the city's population), Poles, Germans, Italians, Mexican-Americans, Arabs of all varieties, and significant populations from Ireland, Greece, Malta, Belgium, Canada, and Albania. It all makes for old-world stores with a large and knowledgeable customer base.

A surprising bonus is the people. Doing business in the city, much more than in malls, is still about personal relationships. This is true at the sturdy old survivors around the Eastern Market and elsewhere, and at the creative new shops and galleries owned and run by interesting people committed to the city. It comes as a surprise to many outsiders to notice that in Detroit the people on the street are, on the whole, friendlier and more open than in college towns and tony suburbs. They even smile! Among people of all races who can afford to be somewhere else, there's a sort of silent camaraderie that comes from knowing that they have *chosen* to be in the city. In middle-class Detroit, something wonderful happens that's all too rare in American society: you

stop noticing race altogether. Detroit offers a valuable opportunity for white people to be part of a racially mixed crowd, and sometimes to experience being a minority themselves.

Crime in Detroit is what outsiders worry most about. But downtown Detroit, Rivertown, and the New Center are generally as safe as central Ann Arbor. The People Mover has been virtually incident-free. Normal discretion about avoiding deserted places is advisable, of course. The biggest danger in Detroit at night is car theft, not mugging. The attended city garage under Grand Circus Park is inexpensive, safe, never full, and right on the People Mover route. At night, you might feel more comfortable in the Greentown structure between Beaubien and Lafayette.

Mall shoppers can find Waldenbooks, Winkelman's, Gantos, and many other men's and women's clothing stores, plus card and gift shops, in the **Ren Cen** (open 10 a.m.-6 p.m. Mon.-Sat.) and **New Center One**, the shopping center on West Grand Boulevard at Second Avenue, next to the Fisher Building (Mon.-Fri. 9 a.m.-6 p.m., Sat. 10 a.m.-5 p.m.; free validated parking off Lothrop in the rear). More venturesome explorers will also find inner-city specialty stores in Detroit (on and near Woodward, both downtown and in the New Center) and in Hamtramck (on Joseph Campeau) that offer an interesting range of downscale luxuries that you'll never find in Ann Arbor—like curvaceous gilt lamps with long fringed shades, virility potions, and rhinestone pins that say "MOM," "BOSS," and "JESUS."

For a **downtown Detroit map** and visitor packet, call the **What's Line**, (313) 567-1170. For a detailed list of holiday events, call the city's Office of Public Information, (313) 224-3433, and ask for the Detroit Fest '90 newspaper supplement. Try to avoid being on the freeways at rush hour (3:30-6 p.m.). Instead, plan to stay for dinner, or to see a movie at the Ren Cen (shows start at 5:15 p.m.), at the innovative Tele-Arts Theater on Woodward below Grand Circus Park (963-3918), or at the DIA (Fri. through Sun. evenings, weekday matinees; 832-2730).

Points of Interest

Eastern Market wholesale/retail shops. From Ann Arbor, take I-94 to the Chrysler Freeway (I-75), exiting south toward downtown Detroit. Get off at Gratiot exit north, turn left onto Russell, and you'll be at the market. **Retail store hours** vary: typically, 7 or 8 a.m. to 4 or 5 p.m. Many close earlier on Sat. Closed Sun. **Farmers' Market hours:** 5 a.m.-mid-morning, later on Sat. **Park free** on market square and side streets, or in the little-used structure on Riopelle, two blocks east of Russell. **On Saturday**, come before 9 a.m. or after 1 p.m. to avoid the crowds.

Holiday gift baskets have always been especially big in Detroit. All the requisites are available at the old-timey specialty food stores around the Eastern Market. These businesses are basically wholesalers that also sell to retail customers, in stores without the least bit of applied decor. Prices are always considerably less than normal retail prices. They vary from item to item among stores, so it pays to comparison shop for quantity purchases.

Stop first at the third floor of **R. Hirt** at 2468 Market for decorative holiday tins, novelties, and baskets of all kinds—pre-trimmed holiday novelty baskets, cornucopias, wastebaskets, laundry baskets, picnic baskets, or hampers shaped like houses, or red and green one-peck baskets, or sewing baskets, or mail baskets, or heart-shaped grapevine baskets. For packaging, ask about rolls of shrink wrap, colored cellophane covers, and excelsior or Easter grass by the pound.

This time of year, the main floor of this century-old grocery store is stuffed with all kinds and sizes of holiday goodies: chocolates from Switzerland and Germany, cookies and crackers, and jams and



R. Hirt at Eastern Market



Sal Ciaramitaro is one of many third-generation Eastern Market wholesalers.

MARY HUNT

You, your family, and your friends are cordially invited to join us in celebrating this special time of year. Contemporary dining with a traditional emphasis on quality cuisine, warm and unpretentious table service, and elegant yet very comfortable atmosphere.

Robby's at the Icehouse

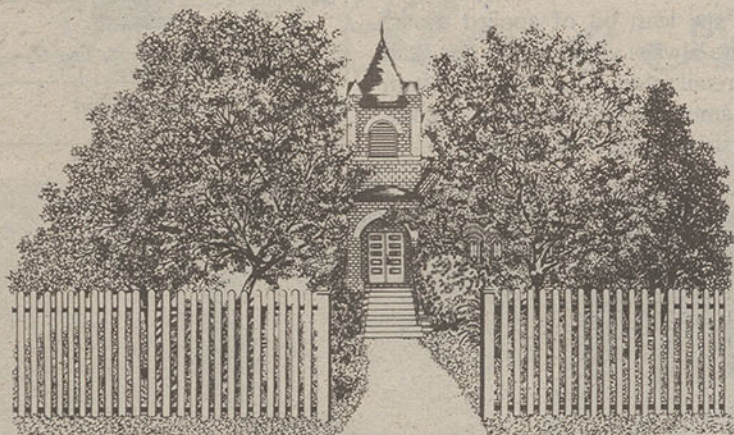
Discover the
"The Essence of Quality"
this holiday season

Tuesday-Saturday 5:30 p.m.-10:30 p.m.

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Wishing you a very merry Christmas and a happy, healthy, and prosperous New Year!

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Come join us for the ultimate dining pleasure. Our atmosphere is charming and intimate - the perfect setting for that SPECIAL OCCASION. Our unique menu varies monthly with an ever changing array of market fresh, seasonal gourmet entrees. Complete your four course meal with an exquisite dessert and an exotic coffee concoction. We're located a delightfully quiet distance away from the rest of the world in Horton, Michigan. Weekend dining is by reservation only. Limited seating encourages early booking.

"Weekend gourmet dining, special occasions,
and business weekday gatherings."

101 Main Street • Horton, Michigan
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THE League Buffet International Nights

Thursday Dinner 4:30-7:30 p.m.

December 6

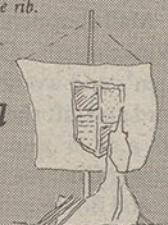
Viennese Empire



Wienerschnitzel, pork chops with paprika, capers & caraway, Viennese breast of chicken, Dalmatian style trout, Viennese goulash with sauerkraut, boiled lamb in marjoram sauce, prime rib.

December 13

Scandinavia



Reindeer stew with a goat cheese sauce, braised chicken with parsley & potatoes, royal pot roast, pork chops stuffed with prunes & apples, seafood pudding with shrimp sauce, baked fresh fish, prime rib.

December 20

Germany



Halibut under a mountain of cream, bratwurst in a sweet & sour sauce, ham braised in burgundy, savory roast leg of veal, sauerbraten, breast of chicken with grapes, prime rib.

Christmas Celebration Days

December 15-20

At dinner—

complimentary wassail and Christmas music

15—Saturday

"Santa Claus is Coming
to the League"

Children's Menu—Fried Chicken
\$2.95 under 8

16—Sunday

Baked Virginia Ham
\$6.25

Monday-Saturday

11:30 a.m.-7:30 p.m.

Sunday Dinner

11:30 a.m.-2:15 p.m.

The Michigan League

911 N. University
764-0446

VISITING MICHIGAN continued

condiments, mostly imported. There are quantity discounts on everything: buy twelve, and get two free. But don't expect to find fancy brands like Godiva and American Spoon Foods; co-owner David DeVries thinks they're overrated or overpriced. Perennial favorites: Lindt truffles, Walker shortbread, Kjeltzen's Danish butter cookies, and Tiptree jams, marmalades, and lemon curd (\$3.77 for a 12-ounce jar). Healthier possibilities include dates, coffee beans, teas, rice, pastas, vinegars, oils, mustards, and hot sauces.

Across the way, at 2489 Russell, the **Rocky Peanut Company** offers similar fare with less atmosphere. Its specialties are pistachios and fresh-roasted nuts, dried fruits, and over 500 kinds of bulk candy. Another specialty nut roaster—and the oldest pistachio processor in the U.S.—is the **Germack Pistachio Company**, near the Gratiot Market between Gratiot and the (submerged) Fisher Freeway.

At 2521 Russell is the **Rafal Spice Company**, a wholesaler of over 400 kinds of spices and herbs (culinary, medicinal, and aromatic), sixty kinds of bulk teas, many potpourri mixes and essential oils, and one of the biggest arrays of domestic and imported hot sauces you're likely to see, rated by heat. Rafal's is also the sole distributor of First Colony Coffee of Norfolk, Virginia, sold here in many varieties, blends, and flavors, mostly at \$5 a pound. For planning homemade holiday gifts, buy a book here on making your own herbal vinegars, potpourri, or herb mixes. Phyllis Shaudy's *The Pleasure of Herbs* (\$13.95) is a highly recommended introduction. You can take home a Rafal catalog and order by mail after you've read up on the subject. Good values on a very wide range of wines and beers are at **Cost Plus Wine Warehouse** (2448 Market) and **Joe's Wine and Liquor** (2933 Russell).

Greektown. Monroe Street between St. Antoine and Beaubien. Park in city structure to the east, entered off Monroe or Macomb.

There's lots of good browsing in the interesting stores just east of Greektown. Downtown fashion pioneer **Lynn Portnoy**, on Congress at Beaubien, has brought sophisticated career clothes and personal service back downtown (Mon.-Fri. 10 a.m.-6 p.m., Sat. 10 a.m.-2 p.m.). At 511 Beaubien, the **Muccioli Studio Gallery** (jewelry and art by Nate and Anna Muccioli) and **Little Things** (interesting, dramatic jewelry and accessories) share an elegantly renovated old town house. They're open 11 a.m.-6 p.m., Tues.-Sat. The **Detroit Focus Gallery**, a respected nonprofit, artist-run gallery, is at 743 Beaubien on the third floor (Wed.-Sat. noon-6 p.m.).

If you remember **Trappers Alley**, the five-story festival marketplace at Beaubien and Monroe, as just a bunch of tacky T-shirt shops, you're in for a pleasant surprise. The current array of shops touches a lot of bases, from career and casual clothes to leather and furs to a large and attractive **Children's Bookmark** (third floor) with children's and young adult



Joie Coelho sells simple, flowing clothes of her own design at her Spirit in the Park Gallery, in the emerging creative center around Harmonie Park.

books, plus crafts, a terrific selection of hand puppets, and creative play books.

Trappers Alley is open long hours (Mon.-Thurs. 10 a.m.-9 p.m., till 11 p.m. Fri. & Sat., Sun. noon-7 p.m.) and even the tourist draws are of unusual interest. **Michigan Memories** (third floor) carries a nice selection of Up North T-shirts, Michigan mitten oven mitts and cutting boards (for less money than at some similar Made in Michigan theme shops), plus books on the upper Great Lakes and a big selection of attractive and very long-lasting scented candles (\$11.50), designed to evoke memories of Michigan cedar swamps, white pine forests, and the like.

Get Sauced (second floor) actually lets you sample dozens of hot, spicy, and sweet sauces in stock. Nearby, for \$11 each, **Fotozines** will make photo portraits of your friends and relatives into realistic looking magazine covers—*Runners World*, *Time*, *Sassy*, or any of dozens of titles. The **Jill Perette Gallery** (second floor) has a nice selection of inexpensive African artifacts.

Harmonie Park. Bounded by Randolph, Centre, and E. Grand River, a block north of Gratiot. Between Greektown and the Music Hall/Grand Circus Park.

The neighborhood around this hard-to-find little triangular park is becoming a creative center that's well worth checking out. The **Detroit Artists Market** at 1452 Randolph (Tues.-Sat. 11 a.m.-5 p.m.) is a standby, established by collectors to provide a place where new art by Michigan artists can be seen (in both changing exhibits and a gallery shop) and sold. Across the way on Centre at Randolph is **Cluttered Corners**, an antique store (with vintage clothing) that used to be in Greektown. It has upgraded merchandise and presentation since the move.

Two shops have filled a walkout basement at 297 East Grand River with extremely well-made women's clothes that are classic without being traditional, presented with an African and ethnic rather than a WASP flavor. **The Spirit in the Park Gallery** features owner-designer Joie Coelho's simple, flowing capes, jackets, hand-painted sweatshirts, and dresses in wool and various ethnic fabrics, along

with Japanese kimonos (\$100), African artifacts, and jewelry. The prices (\$80-\$90 for jackets) are half what you'd expect to pay for comparable handmade clothes in suburban boutiques. "If you want to dress for the boardroom but your budget says mailroom" is the motto of the adjoining **Baseline Boutique**, which specializes in choice resale career clothes. Hours for both stores are Mon.-Sat. 11 a.m.-5:30 p.m.

Go east on Grand River or south on Randolph, and you'll come to a bleak looking stretch of Broadway at Gratiot that's actually a center of men's fashion. **The Broadway** at 1241 Broadway (Mon.-Thurs. 9:30 a.m.-6 p.m., to 6:30 p.m. Fri. & Sat.) is loaded with designer names, leather coats, and beautifully accessorized displays—the GQ look. It's favored, not so much by executives, but by national sports and rock stars and all sorts of trend-conscious men—including occasional drug dealers like the one wiped out recently in the store itself (no bystanders were hurt). North of Gratiot, at 1307 Broadway, is **Henry the Hatter**, in its ninety-seventh year. Its owner claims, "Every hat that's made, we carry," including \$8 berets, British silk hats, Western hats, and the flat-top black hat with a snap brim that jazz great Dexter Gordon wears, a favorite with men and women at \$65.

There's no better example of the surprises Detroit has to offer than a couple of friendly spots in an otherwise desolate looking block of John R at Elizabeth, two blocks east of Woodward from the Fox Theater: there's a flower shop, a popular restaurant, the **Elizabeth Street Cafe** (open for lunch, weekdays only), and **2110 Elizabeth's** (Mon.-Sat. 11 a.m.-5:30 p.m.), a charmingly cluttered gift shop somewhat reminiscent of the Peaceable Kingdom. Interesting and affordable jewelry, rubber stamps, and high-quality knockoffs of Coach bags (at two-thirds the price) stand out in its eclectic mix.

The Fisher Building, West Grand Boulevard at Second Avenue.

The Fisher Building's fabulously rich and exotic (1920's) interior arcade is home to the outstanding **Detroit Gallery of Contemporary Crafts** (Mon.-Sat. 10 a.m.-6 p.m., till 8 p.m. on theater nights). For the holidays, its usual fascinating, funny mix of jewelry, clothing, furniture, glass, and ceramics from top American craftspeople is augmented with affordable small gifts and toys. For \$10, you can buy a recipe book from the late, lamented Garden Cafe, at the gallery's old location; proceeds from its sale benefit the homeless.

A few doors down the arcade, the **Poster Gallery** has the usual posters, plus an especially good selection of interesting African-American and African posters and papyri and wonderful posters of Briggs [Tiger] Stadium and the foot of Woodward in the 1950's (\$270 each).

Don't leave the Fisher Building without exploring the lavishly decorated elevator wing and the upper arcade for even more Art Deco splendor. Eat at **Pegasus**, the corner restaurant in an opulent old bank.

—Mary Hunt

This month's **Visiting Michigan** is based on parts of *Hunts' Guide to Southeast Michigan*, by Don and Mary Hunt, available for \$12.95 at all local bookstores.



MELE ED AMARENE
IN PASTASFOGLIA
*Puff pastry shell filled with
fresh apple and cranberry.*

FETTUCCINE CON
TRE FORMAGGI
*Spinach fettuccine with
fontina, gorgonzola, grated
grana, and cream.*

ENTRECOTTA ALLA SICILIANA
*New York strip steak sauteed and
served with a sauce of tomatoes, black
olives, sweet peppers and capers.*

Intimate atmosphere, moderate prices
Entrees \$8-\$14

Monday-Saturday 5:30 p.m.-10:00 p.m.

Sunday 5:00 p.m.-9:00 p.m.

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December

The most festive time of the year

Join us at our beautifully decorated inn for a lovely luncheon or elegant dinner this season.

Whether you try our delightful seafood entrees or our unique game dinners, this will be one of the highlights of your holiday. Festive desserts will cap your meal and be a sweet ending to 1990.

Happy Holidays from Pat, Paul and Chef Greg.

Cousins.
A 19th-century American home serving
20th-century European cuisine.

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New Year's Eve
at
Escoffier

Enjoy an evening with friends in elegant surroundings with exquisite service. Escoffier serves a leisurely seven course meal complete with champagne aperitif. \$75 per person

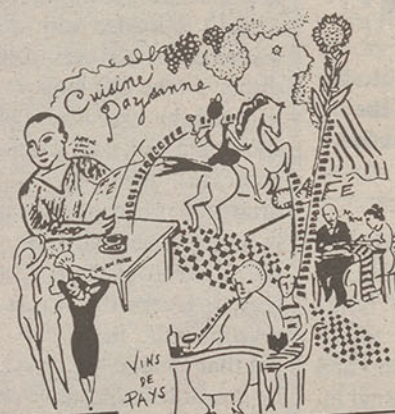
It's the best way to bring in the New Year.

Make your reservation today.
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Escoffier
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WELCOMING
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DINNER 5:00-10:00 p.m. Monday through Thursday
5:00-10:30 Friday and Saturday
LUNCH 11:30-2:30 Tuesday through Friday
BRUNCH 10:00-2:30 Saturday and Sunday
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KERRY TOWN BISTRO

Hearty, robust, French country cuisine.

"COME ON
OVER TO
MY PLACE!"

Guy
Hollerin's
A² RESTAURANT AND BAR
A different kind of place!

"I cordially invite you to visit Guy Hollerin's A² for casual, fun dining. My newest restaurant and bar is a grand-slam high-five in quality and atmosphere, featuring amazing **Hearth-Baked Bread, Rotisserie Chicken and Ribs.** You must try it! Come as you are."

Guy Hollerin — Legend

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REGENT
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Steak your claim!

In the winter of 1824, John Allen and Elisha Rumsey staked their claim to territory they titled Annarbour. This January, come and lay your claim to a steak in the restaurant named in their honor. It's trappings will be simple and it will be known for fine value.

Begin the new year by enjoying one of life's simpler pleasures. Come to the new Allen and Rumsey Restaurant for a great steak aged in dry refrigeration and hand-cut for your enjoyment.

Opening January...

Allen & Rumsey
Steaks

2333 E. Stadium at Washtenaw
Ann Arbor, Michigan
930-0055

RESTAURANTS

Too Chez in Novi

*A small piece
of there there*

Since it opened this past July, Too Chez, in Novi, has been flabbergasting restaurant observers with its smart, trendy menu hitched to amazingly reasonable prices. All the major Detroit media have sung its praises. Novi is actually closer to Ann Arbor than to downtown Detroit, and if you read the Detroit papers, you may already have been inspired to investigate Too Chez.

Unable to contain my curiosity any longer, I finally followed the herd over there recently. Novi, a patch of concrete and berms, whose heart is the Twelve Oaks Mall, is an unlikely place for such a treasure. As Gertrude Stein said of Oakland, California, there's no there there.

The restaurant's name has the sound of an inside joke. It is, and it's a good one—just a smattering of French and a bare bones history of the place are all you need to know to pick up on a second level of droll wordplay.

"Too Chez" is a kind of raspberry to all the pretentious Chez Thises and Chez Thats. The homonym, "touche," roughly translates as "Gotcha!"

Formerly it was called Chez Raphael, or "Raphael's Place." (The simple, homey sounding "chez" is, like the little black dress, an exercise in French understatement, and is generally applied to restaurants that are devastatingly sophisticated and expensive, as this one once was.) Then-owner Toni Wisne (there never was a Raphael) decided last year that she wanted to lighten things up. So she dropped the prices and unleashed a little madness in the decor and the menus, re-naming her place "Too Chez," a kind of raspberry to



all the pretentious Chez Thises and Thats. Of course, the homonym is another French word, "touche," which roughly translates as "Gotcha!"

Hearing this story before I went, I was braced for a little more madness than I got. "Funky" and "whimsical" are too strong to be applied to the surroundings here. The interior seems to have been designed as a tip of the hat to the Montparnassian Paris of the Lost Generation, but it's tempered by beaucoup good taste and restraint. The effect is plenty appealing but the fun is all within the context of upper-crust restaurant.

The menu's lightheartedness seems a little more genuine. Too Chez is not the first place to lace a classic menu with items like shrimp quesadillas or spicy fried brown rice, but you get the impression that it would have been if it had been here twenty years ago. Since the unexpected is already commonplace these days, Too Chez had to travel way out there to come up with a menu item that was guaranteed to shock. It's called "orzo from Hell," a side dish described only with this chal-

lenge: "If you can eat it all, it's free!" Be prepared to pay the \$4.50, but go ahead and order it. The tiny, rice-shaped pasta, cooked with several kinds of incredibly hot peppers, will give you something to talk about.

I never ate at the wickedly expensive Chez Raphael—and presumably few other people did, either, which was the problem. The friendly staff will tell you, with mind-bending ingenuousness, that the food here is as carefully prepared and of as high a quality as it was at Chez Raphael; only the prices have been slashed in half. Wrap your minds around that one, aficionados of fine dining. Restaurant economics are very interesting, indeed. If you've been saving your pennies for a trip to the Golden Mushroom or the London Chop House, you may want to wait until they decide to have a permanent half-off sale, too.

This is an excellently run restaurant. Our table for six was ready the minute we walked in the door, but we weren't:



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two of us hadn't arrived. It was a busy night and walk-ins were being turned away, yet the four of us who came on time were graciously seated at a table in the bar and we dallied there for some time even after the two stragglers arrived. In the bar, they fed us fried beet and squash chips, not as close a relative to potato chips as they sound. They taste more like fried flower petals, sweet and limp.

The wine list includes some high-end French reds that are, as a local wine expert pointed out in salivating disbelief, actually priced below retail.

Once we were seated, our waiter, a cheerful and alert presence, easily accommodated a request for a long, drawn-out meal, and made frequent trips to the kitchen to answer our questions about the food. He kept us well wine and saw that fresh flatware was supplied constantly. The staff, in fact, are all friendly and informal, as if they've been carefully coached to jolly diners out of any intimidation that might linger from Chez Raphael's former reputation. The manager, Achille, made a tour of the tables during the evening: a hip looking fortyish man with a melancholy Mediterranean face, he looks exactly the way you'd expect the manager to look—classically stylish.

The "small courses," as they call the appetizers, are an attractive bunch of delicate, smallish offerings that don't conform to any particular cooking style or region. A shrimp quesadilla (\$6.75), a crisp tortilla wrapped around shrimp, guacamole, tomatoes, and scallions, was one of the heartier ones. The salmon terrine (\$4.95) was not made of forcemeat, but was a simpler concoction of layered smoked salmon and herbed cream cheese, served with a few spoonfuls of cucumbers in a delicate tarragon dressing that tasted of anise.

Pickled duck breast (\$4.50), wrapped in a layer of fat, laid out in attractive slices, had the thin, pungent, exotic flavors of a good appetizer. It was served with a gingery sauce like a thin chutney. Oysters in the half shell (\$1.45 each) came with an outstanding lemony, peppery mustard to be dripped over them.

Before the appetizers arrived, the interesting basket of breads and crackers was cleared away, which was a disappointment, especially since three of our appetizers were small tidbits with equally small pools of sharp sauces. A little bread on the table would both help extend the servings and clear the palate.

One soup, a roasted butternut squash and garlic soup with hazelnut cream (\$2.25), lived up to the eclectic, creative appetizers: it was a delicate, silky soup it's hard to imagine anyone not liking. But the other two soups grace the menus of thou-

sands of mediocre roadhouses. There was none of the unexciting sounding clam chowder left, but the baked onion soup (\$4.50) was the predictable appetite deadening and messy looking bowl of cheese, bread, and indifferent brown broth that you can call a good antidote to hunger, but not much more.

Three fairly simple salads are offered: a good Caesar (\$3.95), a simple greens and vinaigrette (\$2.50), and a softly bitter chicory salad almost awash in warm bacon dressing (\$3.50), my first choice.

I'll mention here the small category of side dishes, which we tried in the interests of thorough investigation. It wasn't that they weren't good, but where to fit them into a meal is a problem. The previously mentioned orzo from Hell is one of these. Fried stuffed olives (\$2.95), a real zinger of strong flavored green olives, capers, and anchovies, might possibly be a nice accompaniment to a pasta, but they were so rich and strong flavored that one or two of the half-dozen or so was about all I could handle in one evening. They were a curiosity passed around our table at one point when nothing else seemed to be happening, and they worked well in that function. (They'd be a wonderful accompaniment to a very dry martini in the bar.)

The steaming, fragrant spicy fried brown rice, perfectly cooked, nutty tasting, and perfumed with sesame oil and an assortment of vegetables (\$3.25), tasted great, but it just doesn't go with anything else on the menu.

From here, the menu divides into light or serious entrees. From the light side I sampled an excellent bowtie pasta (\$5.50 or \$9.95, depending on how much you want) tossed with a dry cottage cheese, sun-dried tomatoes, olives, spinach, and leeks. We also tried the grilled vegetable platter (\$4.95/\$9.95), an assortment of smoky, dried-out vegetable chunks and a mushy, too-sweet polenta.

The outstanding meat entree was a grilled marinated rib steak (\$21), an outsize chunk of beef bursting with complicated flavors from a marinade of garlic, smoked tomatoes, and herbs. Pheasant enhanced by a complicated assortment of things, including green grapes, chanterelle mushrooms, and yams (\$19.50), was also very good. Farm-raised pheasant, like a very dense chicken, is worth the few extra dollars for those who like mild, lowfat meat, and the odd assortment of fruits and vegetables in the sauce—drawn from three distinct parts of the globe—worked well enough together.

The wood-roasted loin pork chops (\$13.95) were fairly bland, accompanied by several sour-flavored side dishes, particularly something called "barbecue onions," which were just plain unlikeable. Since the development of leaner and leaner breeds of pork, the traditional sour garnishes, whose original function was to combat a strong and greasy meat, are no longer necessary. In particular, the heap of onions, of an overpowering and almost rancid sourness, didn't belong there. The seared Norwegian salmon (\$18.50), like the pork, came with a raft of things on the

side. The salmon itself was sweet and tender. Its unusual pairing with tomatoes, roasted shiitake mushrooms, and chunks of rich sauteed eggplant didn't sound right, but it all went together beautifully.

The wine list includes some high-end French reds that are, as a local wine expert pointed out in salivating disbelief, actually priced below retail. (The usual restaurant markup is 100 percent.) The best values are here, but this is the rarified \$50-\$90 a bottle range, where few people venture.

Most of the wine list is as affordable as the food, equally divided between California and French wines ranging from \$15 to \$30. Of the five reds offered by the glass, though, only one is French (Domaine St. Joseph Cote du Rhone), and the Paraiso Springs Pinot Noir is weak and watery. The two Cabernets are excellent, but they are \$4 and \$5.50 a glass; you can have a more interesting time rummaging around for a cheap bottle of something. (The whites by the glass are all from California and cost from \$2 to \$4.50.)

Of the desserts (all \$3.50), the Hungarian coconut (coconut? in Hungary?)—walnut torte sounded the most interesting. But this dark, fibrous dessert, served with fresh raspberries and a little ice cream, was disappointingly heavy. The shreds of coconut gave it a kind of chewy, good-for-you taste. Creme brulee was not the traditional one but rather a chilled, heavy, creamy custard. Best of all was a middle-weight, cakey chocolate confection studded with cashews, called chocolate cashew Annie torte.

Knowing the history of this place, I appreciate the attempts to liven things up. It's still got a way to go before I put it on my list of fun restaurants, but funness isn't the most important restaurant criterion, either. I can make my own fun: Too Chez makes food that can be taken seriously. It might even be worth a drive to Novi.

—Sonia Kovacs

Too Chez
27155 E. Sheraton Dr., Novi
348-5555

Description: Standing across from Twelve Oaks Mall, it's a massive granite and marble neoclassical structure. Outside, there's valet parking. Inside, it's a mixture of creative good taste and whimsy, which extends to the menu of mainly modern classics.

Atmosphere: Hey, it's suburbia: clientele is generally well dressed and well heeled, although the management is clearly trying to bring in a younger, looser crowd.

Hours: Mon.-Fri. 11:30 a.m.-2:30 p.m. and 5:30-10 p.m. (to 11 p.m. on Fri.); Sat. 5:30-11 p.m. Closed Sun.

Prices: Appetizers and side dishes \$2.50-\$6.75; pizzas and pastas \$9.50-\$12.50, and main courses \$10.95-\$21.50 (though many are available in half portions); desserts \$3.50.

Recommended: Chicory salad; many appetizers, but most notably oysters and smoked salmon terrine; all pastas. Among the entrees, rib steak, pheasant, and Norwegian salmon; from the desserts, chocolate cashew torte and creme brulee.

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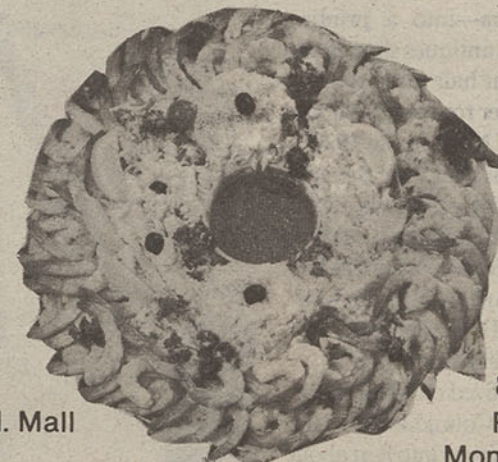
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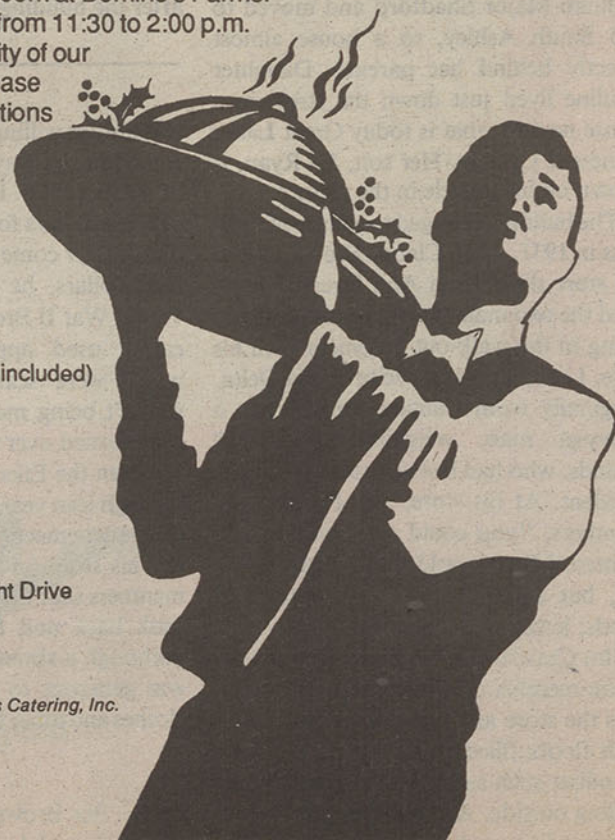
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512 South Main

From simple farmhouse to elegant urban hair salon

For more than a century, 512 South Main has mirrored downtown's changes. Originally a small brick house in a residential neighborhood, it was absorbed into the growing Main Street business district as Claude Brown's second-hand store and pawn shop in the 1930's. It's since grown and evolved—under a succession of owners—into a printing firm in the 1950's, an antiques shop in the 1970's, and an elegant hair salon today.

Gottlob Schumacher roomed in a house on the same block of Main in the 1920's. He remembers that at that time the area "was strictly residential, all the way up to William." Even the block north of William was sprinkled with houses, including Bertha Muehlig's home at 315, the Marchese house at 321, and Dr. Conrad Georg's home where the Quality Bar is now.

When Schumacher lived on Main Street, 512 was still owned by Conrad and Katrina Schneider, who had moved into it in about 1886. (The house was probably built in the 1860's.) Like so many Ann Arborites, Conrad Schneider was a German immigrant from the Stuttgart area. He earned his living as a painter, working out of his home. In an interview in the mid-1980's, his grandson, the late William Shadford, remembered him as "capable and industrious."

The Schneiders had five children, most of whom continued to live nearby after they grew up. Daughter Augusta married William Major Shadford and moved to 535 South Ashley, to a house almost directly behind her parents. Daughter Pauline lived just down the street in a house next to what is today Great Lakes Fitness & Cycling. Her son, Ed Ryan, is shown on his tricycle in the picture.

The building changed to a place of business in 1931, when Claude Brown moved his store there from Ann Street. Brown used the two main floors for his business, living in the walk-out basement with his wife, Leah, a cook at Delta Sigma Delta. Originally from Canada, Brown was a heavyset man, weighing about 250 pounds, who had lost an arm in a railway accident. At his store, Jim Fondren remembers, "you could get anything you wanted." Brown sold mostly used clothing, but also had furniture, household goods, jewelry, and even antiques.

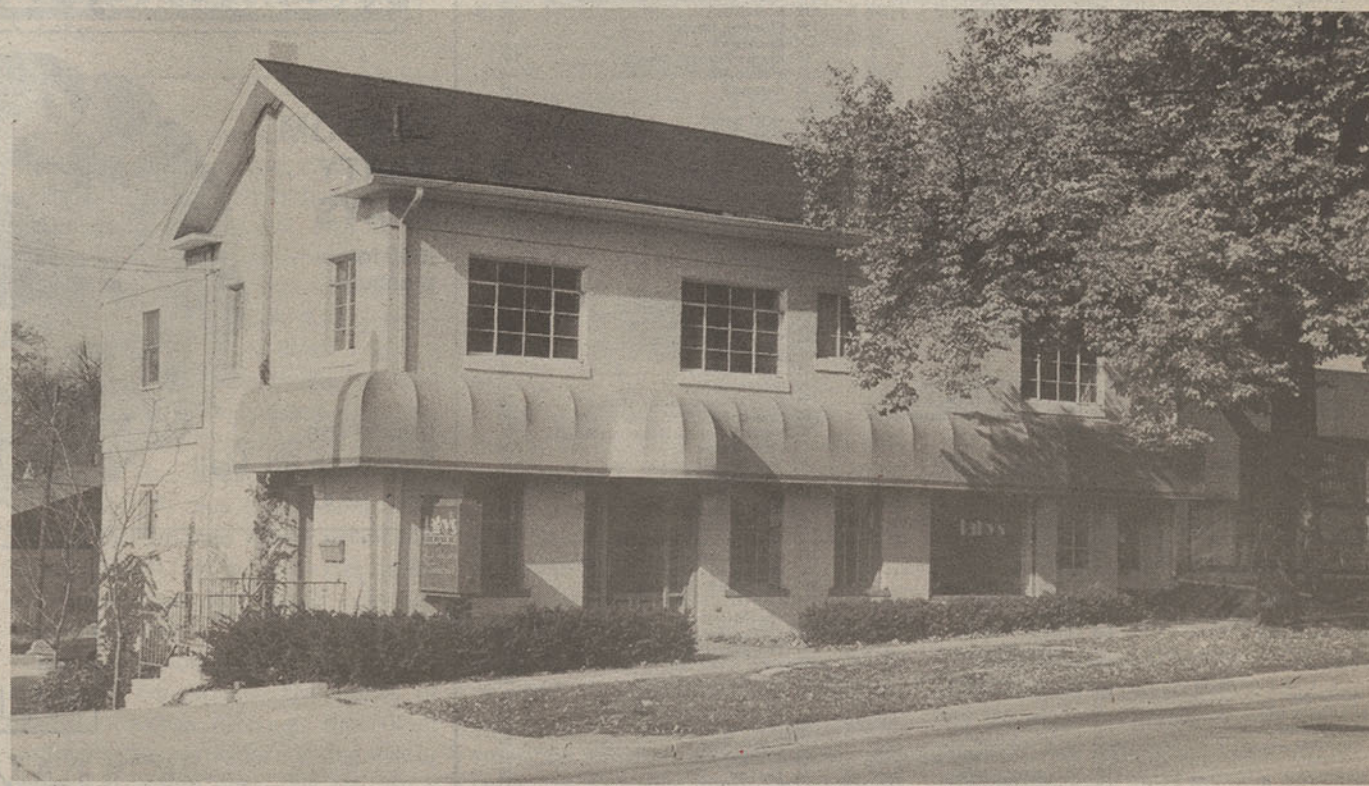
Jim Crawford, who knew Brown as a fellow member of the black Elks, remembers the store as "jammed all up," with both floors filled and some of the merchandise, such as old washing machines, spilling outside. According to Crawford, "Brown knew what people wanted. He



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GREGORY FOX

Downtown stopped at William Street when Ed Ryan (top left) posed in front of his grandparents Conrad and Katrina Schneider's house soon after the turn of the century. Even after the building was converted to business use during the

Depression, several successive owners lived upstairs—including Bernadine and Frank Sprague, who more than doubled its size (top right) by the 1950's. The building is now Laky and Kim Michaelides's hair salon.

was always willing to sell, trade, or deal in some kind of way. He also operated sort of a pawn shop. He would give someone, say, ten dollars for something, and if they didn't later come back with twelve or fifteen dollars, he would sell it." During World War II Brown became adept at locating used appliances, like toasters, which were scarce because new ones weren't being made: their factories had been turned over to war production.

When the Elks Pratt Lodge was going through lean years and could not afford a permanent meeting place, Brown let them use his store on Sundays. Crawford remembers that they would "just move the junk back and find chairs to sit on." Although a shrewd businessman, Brown was generous to his fellow Elks, giving clothes and other items to families in need.

After Brown, 512 South Main was owned by Bernadine and Frank

Sprague, who also lived on the premises. The Spragues made two additions to the building: they doubled the size of the original narrow house and added onto the basement, which is above ground in the back. Bernadine Sprague ran a printing business called "Letterart" in the building. It advertised services ranging from "expert mimeography" to special mailings. For a while a wig shop rented some of the premises, as did various offices.

In 1967, Richard and Sandra Russell opened an antiques business at 512. They named their store the Old Brick after the building, but later changed it to the Yankee Trader. The Russells made one more change, adding a second story atop the outside portion of the basement.

In 1983 Russell left the antiques business to concentrate on his career as a general contractor. Since then, Laky and Kim Michaelides have used the building for their hair salon.

Laky, who was raised in Israel by Greek

parents, speaks Greek, Hebrew, French, and Arabic as well as English. In 1988, the Michaelideses remodeled the outside of the building, restoring a first-floor window that had been replaced by a door, painting the building gray, adding an awning, and landscaping both front and back. They received a Pride of Ownership award from the Board of Realtors for their efforts. Now they are remodeling the inside, in Laky's words, "to keep abreast with styles of the time, to give what clients expect from a classic place."

The biggest recent change in the building was beyond the Michaelideses' control. A couple of years ago, Ideal Auto Body turned a parking lot next to Laky's into a new office—and chose a startling post-modern style to do it in. The result is one of the most jarring architectural juxtapositions in town: a series of shiny metallic steps that appear to march up the sober brick building's north wall.

—Grace Shackman

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A changing menu of regional
specialties. Fresh seafood. Veal.

Duck. Beef. Lamb. Pork. Chicken. Pastas.

2

HOUSEMADE SPECIALTIES

Breads. Pastries. Ice

Creams. Sorbets. Made fresh

daily. New—cappuccino and espresso.

3

COMFORTABLE SETTING

Restored historic building.

Casually elegant.

4

LIVE ENTERTAINMENT

Solo piano Mon.—Thur.

featuring Harvey Reed, Rick Roe,

and Rick Burgess. 8–10 p.m. Jazz combo

Fri.—Sat. The Rick Burgess Trio. 10 p.m.—1 a.m.

Never a cover charge.

5

NEW PRIVATE ROOM

Available for holiday

dinner parties

of 20–30.

6

EARLY EVENING SPECIALS IN OUR WINE BAR.

Complimentary steamed mussels

provençale. Mon.—Fri. 5–6:30 p.m.

20% off appetizers, soups, salads, pastas,
and beverages by the glass. Mon.—Fri. 5–8 p.m.

7

AWARD WINNING WINE LIST

800 selections featuring
several sparkling wines by the glass.

the earle

121 W. Washington

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Holiday gift certificates available.

DIAMONDS • GEMSTONES

ONE OF A KIND JEWELRY
IN 14KT. 18KT. GOLD
AND PLATINUM.



Ring created by MARK URBAN

DECEMBER HOURS:

MON	
TUE	10-7
WED	
THUR	
FRI	10-5
SAT	10-5
SUN	12-5

S.A.S.M.K.

Urban
JEWELERS

215 S. MAIN ANN ARBOR MI.

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